Mr. Krauti's Copy.

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

REPORT ON THE SEVENTEENTH SESSION
JUNE 29 to AUGUST 9 1959

PREPARED BY

RALPH BERKOWITZ
DEAN

AND

LEONARD BURKAT
ADMINISTRATOR

THOMAS D PERRY JR
MANAGER

AUGUST 1959

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BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

OPENING EXERCISES

Opening Exercises were held in the Theatre-Concert Hall at Tanglewood on Sunday, June 28, 1959, the day before the first class meetings.

The 1959 student body and faculty assembled there for the first time in the presence of many Friends of the Berkshire Music Center and other visitors. Mr. William J. Cox, Chairman of the Friends of the Berkshire Music Center, Mr. Aron Copland, Chairman of the Faculty of the Berkshire Music Center, and Mr. C. D. Jackson of the Trustees of the Boston Symphony Orchestra, Inc. addressed the assembly. Dr. Munch offered a few words of greeting and the Faculty was introduced by Ralph Berkowitz, Dean of the Music Center. The Exercises closed with the singing of Randall Thompson's "Alleluia" under the direction of Mr. Hugh Ross, after which refreshments were served in the garden. At five o'clock the students reassembled to receive instructions from Mr. Burkat and Dean Berkowitz, after which departmental meetings were held.

ADDRESS BY_ CHARLES _ MUNCH _

I am proud to have again the pleasure of being present at this ceremony that opens the seventeenth season of the Berkshire Music Center ..... This year we are particularly grateful for a gift from Mrs. Edmund Talbot, permitting us to replace our twenty-five year old stage in the Shed with a new structure based on the newest acoustic principles. We expect this will solve the problem of disproportion between the elements of the orchestra and will give us perfect balance of strings with winds, brasses and percussion.

I also wish to take this opportunity to thank all who have helped in our work here -- the many excellent teachers who have worked with me for so many years, and especially Mr. Copland, whose faithful devotion has always touched me profoundly. Thanks especially to Mr. Perry, who has heard all our suggestions with such kind comprehension. With this help and support - moral as well as practical -- I hope that we can maintain the level of this place as high as the spirit which reigns here -- as high as the founder wished in creating this Center, which is unique in all the world, the spirit which Serge Koussevitzky would have wished to survive in his creation.

Young students, Welcome ! I am sure that the administration will do everything possible to make the work of your six weeks here pleasant and profitable -- that the music you hear will bring you joy and happiness -- and that we shall contribute to your development in life and work. I hope that you will learn many things and that you will be happy. And I hope with all my heart that the memory of these six weeks at Tanglewood will always accompany you, all your life.

I hope that the voice of music, which is universal and which needs no translation, will obtain for us the most necessary of communions, that of harmony, order, beauty and humanity.

Notes on Address by C. D. Jackson

Music students are major actors in a great world drama which is taking place today. . . . . This might be called the Revolution of Expectations . . . . This revolution covers the entire globe . . . In Asia and Africa the great multitudes are awaking to the idea that they need not endure poverty . . . . In Europe the people are beginning to demand a greater quantity of material goods for themselves . . . . Here in the United States we have not the problem of quantity, but of quality. Culture is no longer a sissy word . . . . . The qualitative challenge coincides with a cultural explosion . . . . In 1920 there were less than 100 symphony orchestras in the United States. Today there are 1,142 orchestras. . . . . Tanglewood must continue to be the guardian of quality. Students must dedicate themselves to quality. In this way the American victory over quantity will not have been in vain.

Notes on Address by Aaron Copland

Our school is what we make it . . . . The Trustees of the Boston Symphony Orchestra are not primarily educators, and the Center does not give diplomas or credits . . . . The faculty are not primarily teachers, but practising musicians, who impart to you the sum total of their musicianship. . . . It is up to you to absorb what they can give you. . . . Teaching depends on one thing: both the teacher and the student must be thoroughly alive . . . . Tanglewood must be a lively place. There must always be an exchange of ideas -- a creation of music, past and present -- and you must strive to find out for yourself, in every area.

Excerpts from the Address of William J. Cox

We are here for the important business of the opening of the summer session at Tanglewood, and most particularly the seventeenth season of the Berkshire Music Center. Although music in The Berkshires

started more than a quarter of a century ago, the school is in its seventeenth season since the dream of Serge Koussevitzky first came into the promise of reality in 1940 . . . . This institution began, as most institutions of any permanence begin, with an idea. It is said that Serge Koussevitzky had a very special dream even in his European days -- a center of the arts where students of the highest qualification could supplement their technical training by working with professionals of the first order and in turn observing them at their work. Unlike most dreams, this one began to come true in 1940 with the establishment of this school. Here, the emphasis has been on "collective performance." Here, unlike the realm of mathematics, the total result is even greater than the sum of its parts. Koussevitzky wrote that he hoped the Center would become a "place for living and working in music -- to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer." Such a dream -- such an important dream - would never be possible without someone or some organization to sponsor, encourage and support the dreamer. This essential backing to bring the dream to reality was provided by the Trustees of the Boston Symphony Orchestra . . . . That the Berkshire Music Center has been initially successful in this objective is borne out by an impressive collection of statistics. Here are a few: in seventeen years, there have been approximately 5,000 students here, and a very large number of these were essentially non-professionals; today, in at least fifty of the 1,1420 orchestra that Mr. Jackson mentioned, you will find more than three hundred former Berkshire students performing professionally. At least one-tenth of these orchestras have a Berkshire alumni as concertmaster, and almost one-fourth of the Berkshire alumni in these fifty orchestras are principal

and first desk players. Representation is not limited to activities in this Country -- conductors of at least seven foreign orchestras in Brazil, Chile, Korea and Portugal and elsewhere have been schooled and inspired at Tanglewood. Eash generation not only inherits a musical tradition from the preceding one, but it also accepts the obligation to preserve, refine and enhance that tradition. To the extent that the Berkshire Music Center students and faculty members are achieving this obligation, that is the justification and measure of this particular school . . . . .

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

FACULTY
1959
* * * * * * * * * * * * * *

Charles Munch - Director

Aaron Copland - Chairman of the Faculty

Leonard Burkat - Administrator

Ralph Berkowitz - Dean

ORCHESTRAL CONDUCTING

Eleazar de Carvalho

assisted by:

Seymour Lipkin

ORCHESTRA

Eleazar de Carvalho

Alfred Krips	Violin
Clarence Knudson	Violin
Joseph de Pasquale	Viola
Samuel Mayes	Violoncello
Georges Moleux	Contrabass
Doriot Anthony Dwyer	Flute
Ralph Gomberg	Oboe
Gino Cioffi	Clarinet
Rasario Mazzeo	Bass Clarinet
Louis Speyer	English Horn
Sherman Walt	Bassoon
James Stagliano	French Horn
Roger Voisin	Trumpet
William Gibson	Trombone
Bernard Zighers	Harp and Piano
Everett Firth	Timpani and Persuccion

CHAMBER MUSIC

Richard Burgin William Kroll

Alfred Krips	George Zazofsky
Clarence Knudson	Joseph de Pasquale
Eugen Lehner	Samuel Mayes
Georges Moleux	Alfred Zighers
Ralph Gomberg	Doriot Anthony Dwyer
Gino Cioffi	Rosario Mazzeo
Sherman Walt	Louis Speyer
Roger Voisin	James Stagliano
Bernard Zighera	William Gibson

Ruth Posselt

CHORAL

Department of Choral Music

Hugh Ross

assisted by:

Lorna Cooke deVaron
Alfred Nash Patterson

Department of Composition

Aaron Copland
Lukas Foss
Leon Kirchner

The Tanglewood Study Group

Jacob Avshalomov

assisted by:

James Bastien
Florence A. Dunn

Einar Hansen Chamber Music
Vladimir Resinkoff Chamber Music

Solfège

Roger Voisin Albert Bernard

BERKSHIRE MUSIC CENTER
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STUDENTS FROM OUTSIDE THE UNITED STATES - 15 Countries
30 Students

CROSDALE, John	Manchester, England	Orchestral Conducting
FOURÉ, Berkeley	Paris, France	Festival Chorus
BRULAND, Sverre	Oslo, Norway	Orchestral Conducting
DUTOIT, Charles	Renens, Switzerland	Orchestral Conducting Class
KUISMA, Rainer	Helsinki, Finland	Timpani & Percussion
HÖRR, Manfred	West Germany	Violin
Savic, Slavko	West Germany	Orchestral Conducting Class
PACHECO, Diogo deAssis	Sao Paulo, Brazil	Orchestral Conducting
BABINI, Italo	Sao Paulo, Brazil	Violoncello
HINDS, Hamel Rudolph	Port of Spain, Trinidad, The West Indies	Choral Conducting
SANTOS, Jose Carlos	Lima, Peru	Orchestral Conducting Class
HYUN, Hai-Eun	Seoul, Korea	Violin
FUJII, Masako	Tokyo, Japan	Violin
DeLEON, Felipe Padilla	Manila, Philippines	Orchestral Conducting Class
SUCGANG, Celia Reyes	Manila, Philippines	Violin
ANGULO, Héctor Rodriguez	Havana, Cuba	Orchestral Conducting Class
LIZASO, Antonio Hernandez	Havana, Cuba	Orchestral Conducting Class

GRATON, Fernand	Montreal, P.Q., Canada	Orchestral Conducting Class
HÉTU, Jacques	Maniwaki, P.Q., Canada	Composition
HILL, Claude	Montreal, Canada	Harp
TOPP, Patricia	Tononto, Ont., Canada	Festival Chorus - Choir
WEGIEL, Annette	Toronto, Ont., Canada	Violin
WILLIAMS, Anita	Toronto, Ont., Canada	Violoncello
ADESSERMAN, Sarah	Montreal, P.Q., Canada	Study Group
BISHOP, Albert Ernest	Mt.Royal, Montreal, Canada	Study Group
LAURENDEAU, Jean	Montreal, P.Q., Canada	Study Group
SEGAL, Shirley	Montreal, P.Q., Canada	Study Group
PEARLMAN, Leonard	Winnipeg, Manitoba, Canada	Orchestral Cond. Class
Atsumi, Takayori	Tokyo, Japan	Cello
Roche, Joseph E.	So. Arcot Distr. India	Violin

D A T A _ R E G A R D I N G _ S T U D E N T S - - 1 9 5 9

Sex:	1956	1957	1958	1959
Men	171 (51%)	174 (53%)	174 (49 1/2)	139 (551/2%)
Women	169	153	158	111

Age Groups:

1959 74 1/2% of the students were under 30, 54 1/2% under 25
1958 78% " " " " " ", 52% " "
1957 74% " " " " " ", 51% " "
1956 83% " " " " " ", 60% " "

	1956	1957	1958	1959
19 or less	68	48	56	46
20 to 24	137	121	118	90
25 to 29	78	73	84	50
30 to 34	32	34	26	29
35 to 39	10	29	21	20
40 or over	15	22	27	15
	340	327	332	250 **

** Opera Department not offered in 1959. Mr. Goldovsky on leave of absence.

Geographic Distribution:

	1956	1957	1958	1959
Number of States---	32	31	36	32
District of Columbia---	2	6	4	2
Number of Countries outside of United States ---	19	20	19	15

The States most represented in 1959:

New York	46	Texas	5	Washington	2
Massachusetts	43	Illinois	4	New Mexico	2
Pennsylvania	25	Wisconsin	4	West Virginia	2
New Jersey	13	North Carolina	4	Louisiana	2
Connecticut	11	Kansas	3	Colorado	2
Michigan	9	Indiana	3	Florida	2
Ohio	9	Maine	3	Oregon	1
California	7	Iowa	3	Missouri	1
Minnesota	6	Rhode Island	3	Virginia	1

Alabama, Arizona, Kentucky, Nebraska, and Maryland also represented.

Former Students:

1941 - 2	1951 - 2	1955 - 9
1947 - 1	1952 - 2	1956 - 8
1949 - 2	1953 - 3	1957 - 22
1950 - 3	1954 - 8	1958 - 42

Education Backgrounds:

High School graduates	250
Bachelor of Arts	58
Bachelor of Music	59
Bachelor of Science	20
Master of Arts	20
Master of Music	35
Master of Science	4
PhD	4
Other Degrees	16

Colleges and Universities represented:

Boston University	7
Harvard University	6
University of Michigan	6
Yale University	5
Temple University	5
University of California	4
Ithaca College	4
Smith College	4
University of Minnesota	3
Northwestern University	3
University of Arizona	3
University of Pennsylvania	3
Radcliffe College	3
University of Wichita	3
University of Southern California	2
University of Rochester	2
Undiana University	2
Columbia University	2
University of Wisconsin	2
Louisiana State	2
Princeton University	2
New York University	2
Brandeis University	2
University of Connecticut	2
Wesleyan University - Conn.	2
Miami University - Ohio	2
State University of Iowa	2
University of New Mexico	2
Mills College	2

And Others including -
University of Illinois, Cornell University, Colorado University, Syracuse University, City College of City of New York, Howard University, DePauw University, Univerity of Redlands, Fresno State, University of Nebraska, Clark College-Vancouver, Hofstra College, Drake University, Bob Jones University, Duquesne University, Murray State--Kentucky, Salem College, No. Carolina, Amherst, and the University of Miami,Florida.

Music Schools represented:

New England Conservatory of Music	26
Juilliard School of Music	15
Manhattan School of Music	11
Curtis Institute of Music	10
Eastman School of Music	9

Music School represented continued:

Yale School of Music	6
Mannes School of Music	5
Boston University School of Music	5
College Conservatory of Music-Cincinnati	5
Oberlin Conservatory of Music	4
Longy School of Music	4
American Conservatory of Music-Chicago	2
University of Michigan School of Music	2
Boston Conservatory of Music	2
Wooster College -	2
Peabody Conservatory of Music	1
Westminster Choir College	1
University of Illinois School of Music	1
Philadelphia Conservatory of Music	1
Private Study - - - -	76

And Others - - including those in Canada, Paris, Vienna, London, Seoul, Peru, Brazil, Germany and Zurich.

Graduate or Professional Schools represented:

New England Conservatory of Music	9
Columbia University - Teachers	9
Yale University School of Music	5
Brandeis University	2
Boston University	3
University of Pennsylvania	2
New York University	2
Juilliard School of Music	3
University of Michigan	3
Eastman School of Music	2
Harvard University	2
Union Theological	2
Northwestern University	1
University of Texas	1

And Others including - University of Illinois, Iowa State University, University of Southern California, Indiana University, and the University of California.

Occupations:

Teachers (private and academic--up to professional rank)	60
Graduate Students	26
Symphony Orchestra musicians	22
Housewives	12
Choir Directors	11
Orchestra Conductors	10
Free-lance musicians	9
Singers	8
Composers	6
Secretary	3
Sales Managers	2

Lawyers, Electrical Engineer, Librarians, Music copyist and Copyright, News Editor and Research Technician, and Accountants.

BERKSHIRE MUSIC SCHOLARSHIPS - 1959 Session

ORCHESTRAL CONDUCTING

Cohen, Jerome	$180 + $60 - dormitory
Crosdale, John	180 - foreign
Farberman, Harold	180 - B.S.O. Family
Griswold, Thomas	180 - Berkshire County
Pacheco, Diogo deAssis	180 - foreign
Angulo, Hector R.	180 - foreign
Daniels, David	180 - Berkshire County
Dutoit, Charles	140 + 145 - dormitory (4 weeks)
deLeon, Felipe	80 - foreign (2 weeks)
Lazaso, Antonio H.	180 - foreign
Santos, Jose	180 - foreign

ORCHESTRA AND CHAMBER MUSIC

VIOLIN

Booth, Barbara	$180
Castonguay, Gerald	180 - lived - Barn Studio
Fujii, Masako	180 + $190 dormitory - Proctor - foreign
Gillett, Claudelle	180
Gratwick, Katharine	180
Hansen, Adell R.	195 + $200 - dormitory (Portland,Oregon)
Hill, Paul J.	180
Holt, Mary	180
Horr, Manfred	180 + 190 - dormitory - foreign
Hyun, Hai-Eun	180 - foreign
Kirk, Elaine	180
Kovalenko, Oleg	180
Monko, June	180
Roche, Joseph E.	40 - foreign - 1 week
Rowe, Booker T.,Jr.	180
Ruviella, Jeanne	180
Saperstein, Bernice	140 - 4 weeks
Savic, Slavko	180 + 190 - dormitory - foreign
Stumm, Virginia	180 + 190 - dormitory - proctor
Sucgang, Celia Reyes	180 - foreign
Wegiel, Annette	180 + 190 - dormitory - proctor - foreign
Yanchus, Judith	180

VIOLA

Boyle, Charles	$180 + 190 - dormitory - Proc tor
Overholt, Jane	180
Schmaltz, Donald	180 + 190 - dormitory - Harvey aide
Weidringer, Roslyn	180

VIOLONCELLO

Atsumi, Takayori	$120 - foreign - three weeks
Brown, Ethel	180
Isenbergh, Tess	140 - four weeks
Schwager, Myron	180 - Berkshire County

STRING BASS

Brohn, William D.	$180	
Bulgarelli, Diane	180	- Berkshire County
Feldman, Claude	180	
Freeman, James D.	180	- B.S.O. Family
Plett, Nancy	180	

FLUTE

Kashy, Jean-Louis	$180	
Kern, Peter	180	
Lyons, Judith	180	
Tuthill, Mary-Ellen	180	
Zaslaw, Neal A.	180	

OBOE

Gnam, Adrian	$180	
Hedrick, Peter	180	
Hilts, Donald E.	180	
Robinson, Joseph	180	

CLARINET

Avedisian, Edward	$180	+ $100--meals at dormitory - Barn studio
Campione, Carmine	30	(High-Fidelity-$150, K.M.F. $250-living)
Koretz, Alan J.	180	+ 190 - dormitory - assistant librarian
Handman, Herbert	180	+ 100--meals at dormitory - Harvey aide

BASSOON

Bourns, Sue	$180	+ 190 - dormitory - Proctor
Miley, Mary	180	
Suckno, Jay	180	
Vineyard, Shirley Ann	100	--dormitory - Proctor (Lydia W.Hersloff-180)

FRENCH HORN

Clapp, Roberta	$180	
Fader, Eugene	180	
MacGaffey, Monica	180	- Berkshire County
Noonan, Robert	180	
Ober, Eugene	180	
Slocum, William	30	+ 190-dormitory (High-Fidelity-$150) personnel manager - student orchestra

TRUMPET

Anderson, L. Kenneth	$180	
Bleck, Phyllis	180	
Hurley, Harold	180	+ 190 - dormitory - Harvey aide
Sachs, Burton	180	

TROMBONE

Dechario, Tony H	$180	
Edelman, Douglas	180	
Marcellus, John	180	
Powers, George	180	

TUBA

Eliason, Robert E.	$180
Moore, Edmund E.	170 + 175 - dormitory - five weeks - Proctor

TIMPANI & PERCUSSION

Baker, Herbert	$180 + 190 - dormitory - Harvey aide
Beacock, Laverne	180
Kuisma, Rainer	180 - foreign
Maynard, Roy	180 + 190 - dormitory - Proctor

HARP

Hill, Claude	$180 + 190 - dormitory-Ass't. Librarian-foreign
Turner, Lynne	180

PIANO

Hyman, Eugenie	$180 + 100 - dormitory (Dean's award-$100)
Meisel, Ione	180
Mittler, Diane	180

CHORAL CONDUCTING - TANGLEWOOD CHOIR-CHORUS LEADERS -

Chamberlain, Olivier, Jr.	$180
Collins, Wilbur	180
Dworakivsky, Walter	100
Goss, John D.	100
Kane, Martha	180
Ness, John, Jr.	100
Sessa, Alfred	180 + 190-dormitory - Harvey aide
Silverberg, Martin	180
Traver, Paul	100
Bartolomucci, Regina	180
Border, Daniel	180 + 200 -dormitory - Personnel Manager
Brown, Patricia	100
Capone, Patricia	180
Clatworthy, David T.	180
Fox, David A.	90
Hinds, Hamel	180 - foreign
Howland, Eleanor	100
McIlroy, Geraldine	100
Mapes, Gertrude	180 -(B.M.C. Family)
Pearson, Robert	100
Providakes, Malama	180
Rohrman, Sally	180
Samans, Beverly	180
Smelser, Clarence	80 - two weeks
Sobel, Bernice	180
Tortolano, William	180 + 100 - dormitory - ass't . librarian
Zagaretou, Polyna	180
Berkowitz, Joan	180 - B.M.C. Family
Ferrari, Danilo, C.	120 + 120 - dormitory -3 weeks - Accompanist
Gagnon, Roland	190--dormitory-Accompanist (S.Eisemann-$180)

COMPOSITION
Mr. Copland's Class

Anderson, James	$180 + $65 - dormitory - (K.M.F. $125-living)
Beglarian, Grant	180

Mr. Kirchner's Class

Braunlich, Helmut	$180
Cacioppo, George	180 - (K.M.F. $250-living)
Duffy, John C.	180 - Berkshire County
Frohne, Vincent	180
Parchman, Gen Louis	180

Mr. Foss

Baksa, Robert	$180
DeVoto, Mark B.	180
Dubman, Lita L.	180
Hannay, Roger D.	180
Hetu, Jacques	180 - foreign
Horvit, Michael	180
Lucier, Alvin A.	180 + 190 - dormitory - Tape Recorder

TANGLEWOOD STUDY GROUP

Budziak, Richard	$180 - Berkshire County
Cardillo, Francis	180 - Berkshire County
Lee, Susan	180 - B.S.O. Family
McIntire, Deborah E.	180 - Berkshire County

See next page for the Summary of Scholarhips

from the Tanglewood Revolving Scholarship

Fund - - 1959 session

1959 Session

Summary of Berkshire Music Center Scholarships

from the Tanglewood Revolving Scholarship Fund.

TUITION

Students outside of United States	15 @ 180	with a value of	$ 2,700.
	1 @ 140	" " "	140
	1 @ 120	" " "	120
	1 @ 80	" " "	80
	1 @ 40	" " "	40
	1 @ 195	" " "	$ 195
	98 @ 180	" " "	17,640
	1 @ 170	" " "	170
	2 @ 140	" " "	280
	1 @ 120	" " "	120
	8 @ 100	" " "	800
	1 @ 90	" " "	90
	1 @ 80	" " "	80
	2 @ 30	" " "	60

(Of the above tuition scholarships - 9=Berkshire County @ 180)
(2=B.S.O. Family " ")
(2=B.M.C. Family " ")
(1 Personnel Manager @ 180, 1 @ $30 and)
(1 Accompanist--Choral Dept. @ $120)

134 with a value of $22,515 = TUITION

DORMITORY, MEALS only at the Dormitory for services as Assistant Librarians, Proctors, Harvey Aides, Personnel Managers, Accompanists -

Students outside of United States	5 @ $190	with a value of	$ 950
	1 @ 145	" " "	145
	2 @ $200	" " "	400.
	12 @ 190	" " "	2,280
	1 @ 175	" " "	175
	1 @ 120	" " "	120
	5 @ 100	" " "	500
	1 @ 65	" " "	65
	1 @ 60	" " "	60

29 with a value of $ 4,695 = DORMITORY and MEALS

The total of Berkshire Music Center Scholarships from the Tanglewood Revolving Scholarship Fund = = =

163 with a value of $27,210.

(There were 9 Berkshire County Scholarships with a value of $1620)

Scholarships from Other Sources - 1959

The Crofts Award (Mrs. F. S. Crofts)

Korte, Karl	Composition	$395
Scavarda, Donald	Composition	395

Gertrude Robinson-Smith Scholarship

Bruland, Sverre	Orchestral Conducting	$200

High-Fidelity Magazine Scholarship

Campione, Carmine	Clarinet (also a K.M.F.)	$150
Slocum, William	French Horn	150

Koussevitzky Music Foundation - Living

Anderson, James	Composition (Bal. of '57)	$125
Babini, Italo	Cello	250
Cacioppo, George	Composition	250
Campione, Carmine	Clarinet	250
Sucgang, Celia Reyes	Violin	250

Albert Spalding Scholarship

Babini, Italo	Cello (also a K.M.F.)	$300

Minneapolis Star and Tribune sponsored

Smith, Joanne (Mrs. Richard E.)	Piano	$395

Selly Eisemann Memorial Scholarship

Gagnon, Roland	Choral - - accompanist	$180

Carlotta M. Dreyfus Scholarship

Schonberg, Seymour	Choral Conducting	$180

Lydia Watson Hersloff Scholarship

Vineyard, Shirley Ann	Bassoon	$180

Delta Omicron

McNelly, Nancy	Cello	$180

Wyomissing Institute of Fine Arts sponsored

Homan, John Michael	Choral	$395

Doris Duke Foundation sponsored

Johnson, Joseph Richmond	Orchestral Conducting Class	$350

The Koussevitzky Memorial Fund scholarship was not awarded - held over for the 1960 session.

In addition to Scholarships, Commissions and Prize as follows - - -

Koussevitzky Tanglewood Composition Prize

Coker, Wilson William	$250

The Jack H. Lund Commission

Lucier, Alvin A.	$200

The Wechsler Commission (Mr. Samuel Wechsler)

Trimble, Lester	$300

The Raphael Sagalyn Composition Award is held over for the 1960 session.

The Tanglewood Revolving Scholarship Fund has been credited with the following amounts from the 1959 Scholarships awarded to students - -

Schonberg, Seymour	$180	- Carlotta M. Dreyfus Scholarship
Vineyard, Shirley Ann	180	- Lydia Watson Hersloff "
Gagnon, Roland	180	- Selly Eisemann Memorial "
Slocum, William	150	- High-Fidelity Magazine "
Campione, Carmine	150	- High-Fidelity Magazine "
	$840	- Total

Journal Entries - Amounts credited to the Berkshire Music Center Registry -

Korte, Karl	$180	- The Crofts Award
Scavarda, Donald	380	- " " "
Campione, Carmine	190	- Koussevitzky Music Foundation
Sucgang, Celia Reyes	190	- " " " "
Babini, Italo	370	- " " " "
Cacioppo, George E.	200	- " " " "
Anderson, James	125	- " " " "
Smith, Joanne A.	395	- Minneapolis Star & Tribune
Bruland, Sverre	180	- Gertrude Robinson-Smith Award
Tillinghast, Caroline M.	180	- B.M.C. Friends account

Total amounts credited to the Berkshire Music Center Registry -

Tuition	$1080
Registration Fee	15
Dormitory	1265
" reservation "	30
	$2390.

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

DORMITORIES

The students, both girls and boys, were housed at Lenox School, Lenox, Massachusetts. The girls were housed in Clipston, Schermerhorn, South Cottage, West Cottage and a building called the Carriage House. The boys occupied all of St. Martins and the two "Coops" formerly called Lanier Houses, and East Cottage. The "Infirmary" and North Cottage were eliminated by the Lenox School for the 1959 session .

In the dormitories:

	Girls	Boys
6 weeks	65	70
5 weeks	--	1
4 weeks	5	2
3 weeks	--	2
2 weeks	13	10
1 week	--	2
	83	87

73 av. 6 weeks

77 av 6 weeks

150

In addition to the above number of students, 12 Guides occupied one of the "Coops", 3 Staff members lived in "Carriage House" .

Two students and one staff member lived in "Barn at Tanglewood" and five students occupied tents at the lake-front.

230

150 | 34,406

FRIENDS OF THE BERKSHIRE MUSIC CENTER - - 1959 Season

Dr. Lewis Perry, Honorary Chairman

William J. Cox, Chairman

Membership in the Friends' Society in 1959 totalled 2,792 (included in this figure is one membership for each camp - total number of campers 552) .

The total amount received, including contributions, all scholarship monies, and ticket resale, = $28,971.75 . $6,527.99 of this amount is matched by a grant from the Rockefeller Foundation to the Tanglewood Revolving Scholarship Fund. This completes the matching fund grant from the Rockefeller Foundation.

Comparison:

	1958	1959
Contributions and resale of tickets	$26,047.50	$23,926.75
Scholarships and Commissions and Prizes for specific students	3,280.00	5,045.00
	$29,327.50	$28,971.75

CALENDAR OF EVENTS

Tanglewood

LENOX, MASSACHUSETTS

JULY 1 • AUGUST 9

1959

BERKSHIRE

FESTIVAL

Admission to Saturday morning rehearsals $1, proceeds benefiting the Orchestra's Pension Fund.

In green — Festival concerts for which tickets are required.

In black — Berkshire Music Center events to which FRIENDS are invited, subject only to limits of seating space.

THE FRIENDS OF THE BERKSHIRE MUSIC CENTER is an organization of those who believe in the ideals and the work of the Music Center and contribute to its support. In appreciation of a voluntary gift, members of the Friends are invited to concerts of orchestral, choral and chamber music by students and to lectures, seminars and forums presented during the six-week session. Gifts to the Tanglewood Revolving Scholarship Fund, maintained through the support of the Friends, are matched by the Rockefeller Foundation.

Program and schedule subject to change.

BALDWIN PIANO
RCA-VICTOR RECORDS

MONDAY-TUESDAY		WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
JUNE 29	X	JULY 1 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** KROLL QUARTET BEETHOVEN Quartet Op. 18, No. 2 PROKOFIEFF Quartet Op. 50 DVORAK Quartet Op. 51	2 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	3 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Theatre — 8:30 P.M.* BACH Brandenburg Concerto No. 3 Suite No. 2 (DORIOT A. DWYER) A Musical Offering Cantata No. 50 (TANGLEWOOD CHOIR) *Conductor:* CHARLES MUNCH	4 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* BACH Concertos for 1, 2, 3 Pianos LUKAS FOSS BERNARD ZIGHERA RALPH BERKOWITZ *Conductor:* CHARLES MUNCH	5 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Theatre — 2:30 P.M.* BACH Brandenburg Concerto No. 6 Cantata No. 51 (BETHANY BEARDSLEE) Violin & Oboe Concerto (POSSELT, GOMBERG) Suite No. 3 *Conductor:* CHARLES MUNCH
30						
6	Y	8 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** NEW YORK PRO MUSICA Monteverdi and the Italian Baroque	9 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	10 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Theatre — 8:30 P.M.* MOZART "Don Giovanni" Overture Piano Concerto, K. 453 (NICOLE HENRIOT-SCHWEITZER) Divertimento K. 287 "Haffner" Symphony *Conductor:* CHARLES MUNCH	11 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* MOZART Symphony No. 39 in E-flat Symphony No. 40 in G minor Symphony No. 41 ("Jupiter") *Conductor:* CHARLES MUNCH	12 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Theatre — 2:30 P.M.* MOZART "Prague" Symphony "Requiem" K. 626 (ADDISON, KOPLEFF, STERN, GRAMM, TANGLEWOOD CHOIR) *Conductor:* CHARLES MUNCH Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
7						
13 Theatre at 8:30 P.M. FROMM MUSIC FOUNDATION CONCERT Contemporary Chamber Music Boston Symphony Orchestra Members	A	15 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** BEAUX ARTS TRIO OF NEW YORK MOZART Trio in G Major, K. 564 SAINT-SAENS Trio Op. 18 COPLAND "Vitebsk" BEETHOVEN Trio Op. 70, No. 2	16 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	17 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 8:30 P.M.* BERLIOZ "Corsair" Overture MARTINU Parables TCHAIKOVSKY Symphony No. 6 *Conductor:* CHARLES MUNCH	18 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* WEBER "Oberon" Overture FOSS Symphony of Chorales (*Composer Conducting*) TCHAIKOVSKY Violin Concerto (STERN) *Conductor:* CHARLES MUNCH	19 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 2:30 P.M.* RIMSKY-KORSAKOV Excerpts from "Coq d'Or" DEBUSSY Afternoon of a Faun D'INDY Symphony on a Mountain Air (NICOLE HENRIOT-SCHWEITZER) TCHAIKOVSKY Symphony No. 5 *Conductor.* PIERRE MONTEUX Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
14 Theatre at 8:30 P.M. TANGLEWOOD CHOIR						
20	B	22 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** BEL ARTE TRIO and RALPH BERKOWITZ, *Piano* BEETHOVEN Trio Op. 9, No. 3 RIVIER Trio BRAHMS Piano Quartet Op. 25	23 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	24 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 8:30 P.M.* BACH-RESPHIGI Passacaglia BRAHMS Violin Concerto (STERN) BRAHMS-THOMSON Chorale Preludes STRAUSS Don Juan *Conductor:* PIERRE MONTEUX	25 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* BRAHMS Academic Festival Overture PISTON Symphony No. 3 BRAHMS Symphony No. 1 *Conductor.* CHARLES MUNCH	26 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 2:30 P.M.* BRAHMS Haydn Variations COPLAND "Tender Land" Suite (*Composer Conducting*) BRAHMS Piano Concerto No. 2 (SERKIN) *Conductor.* CHARLES MUNCH Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
21						
27	C	29 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** ALEXANDER SCHNEIDER, *Violin* LEON KIRCHNER, *Piano* **Sonata Program** *Works by* MOZART *and* KIRCHNER	30 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	31 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 8:30 P.M.* BERLIOZ "Requiem" (JOHN MCCOLLUM, *Tenor*) (FESTIVAL CHORUS) *Conductor:* CHARLES MUNCH **Koussevitzky Memorial Concert**	AUGUST 1 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* MENDELSSOHN "Italian" Symphony & Piano Concerto No. 1 (SERKIN) SCHUMANN "Manfred" Overture & Concert Piece, Op. 92 (SERKIN) WAGNER Prelude & Love Death "Tristan" *Conductor.* PIERRE MONTEUX	2 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 2:30 P.M.* TCHEREPNIN Symphony No. 4 MENDELSSOHN Violin Concerto (STERN) SCHUMANN Symphony No. 2 *Conductor.* CHARLES MUNCH
28 Theatre at 8:30 P.M. TANGLEWOOD CHOIR						
3	D	5 **Theatre at 8:30 P.M.** **CHAMBER MUSIC CONCERT** KROLL QUARTET BEETHOVEN Quartet Op. 18, No. 3 HINDEMITH Quartet Op. 22 BRAHMS Quartet Op. 51, No. 2	6 **Tanglewood On Parade** featuring **ARTHUR FIEDLER** **and the Boston Pops Orchestra**	7 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 8:30 P.M.* BEETHOVEN Symphony No. 4 Choral Fantasy with Piano Piano Concerto No. 4 (SERKIN) *Conductor:* CHARLES MUNCH	8 **BOSTON SYMPHONY ORCHESTRA** Shed at 10 A.M. *Open Rehearsal* *Shed at 3 P.M.* BERKSHIRE MUSIC CENTER ORCHESTRA *Concert — Shed — 8:30 P.M.* BEETHOVEN "Fidelio" Overture Symphony No. 5 Symphony No. 6 *Conductor.* PIERRE MONTEUX	9 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC **BOSTON SYMPHONY ORCHESTRA** *Concert — Shed — 2:30 P.M.* BEETHOVEN "Coriolan" Overture Choral Symphony ADDISON, SERKIN, STERN, GRAMM FESTIVAL CHORUS *Conductor.* CHARLES MUNCH
4						

TICKET INFORMATION

SERIES SUBSCRIPTIONS

BOSTON SYMPHONY ORCHESTRA in The MUSIC SHED

Friday, Saturday Evenings at 8:30, Sunday Afternoons at 2:30 (July 17-August 9)

REMAINING RESERVED SEATS FOR EACH CONCERT

Box (seating 6)	$6.50
Front Sections, 2, 4, 8, 10, 12, 1, 3, 7, 9, 11	5.50
Front Sections, 5, 6, 13, 14, 15, 16	4.00
Rear Sections 1 to 6 inclusive (*rows A through M*)	3.50
Rear Sections 1 to 6 inclusive (*rows N through V*)	3.00
Rear Sections 7, 8, 9, 10, 11, 12	2.50

"BACH-MOZART" CONCERTS in The THEATRE-CONCERT HALL

Friday, Saturday Evenings at 8:30, Sunday Afternoons at 2:30 (July 3-12)
Tickets for each concert $5.00 and $4.00 (July 12, $4.00 only)

CHAMBER MUSIC CONCERTS in The THEATRE-CONCERT HALL

6 Wednesday Evenings at 8:30 — July 1, 8, 15, 22, 29, August 5
Tickets $3.00 and $2.00

General Admission to Grounds ($2.)
on sale 3 hours before concert time.

TANGLEWOOD ON PARADE

Thursday, August 6th.
Further announcements — program and ticket prices mid-July. Ticket reservations accepted after July 20th.

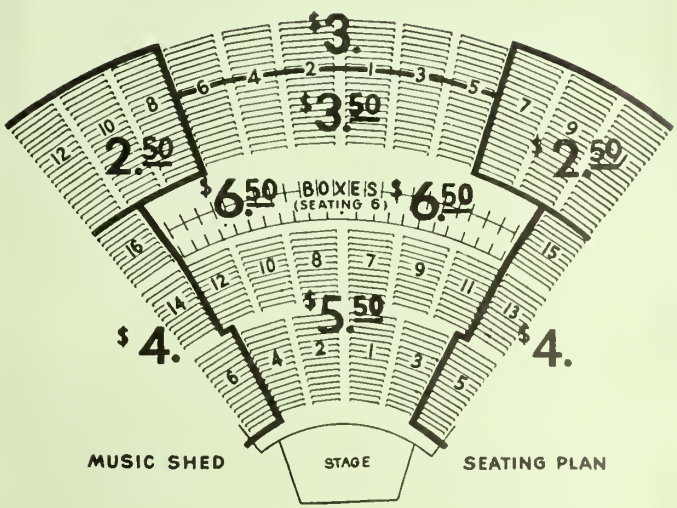
FESTIVAL REHEARSALS

Admission to six Saturday morning rehearsals — July 4, 11, 18, 25; August 1, 8 at 10 A.M., $1 each, proceeds for the benefit of the Orchestra's Pension Fund. Rehearsal tickets sold only on morning of each rehearsal.

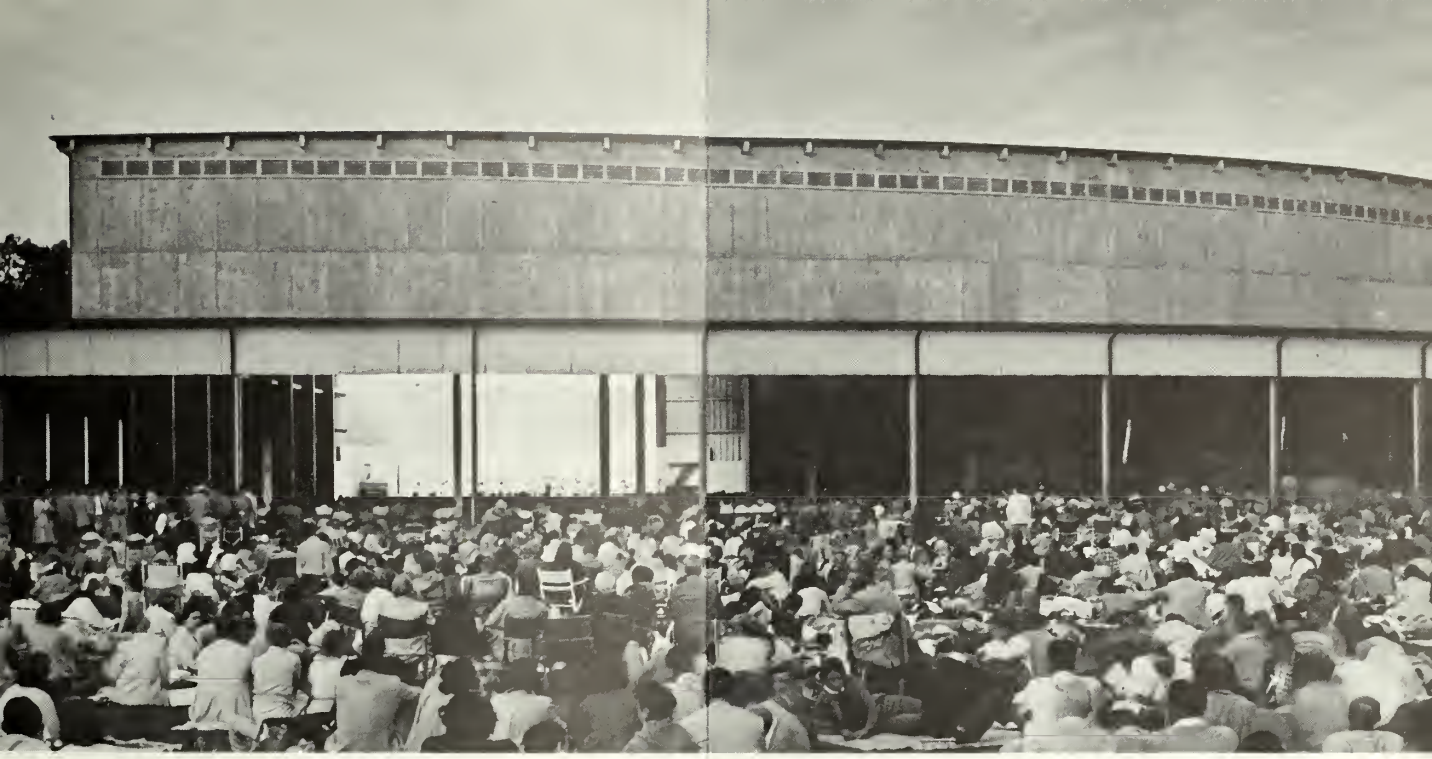
FESTIVAL TICKET OFFICE

All tickets on sale at Tanglewood, Lenox, Mass. starting June 17. Telephone Lenox 600; checks payable to BOSTON SYMPHONY ORCHESTRA, INC. Please enclose self-addressed envelope with order.

For stays of more than one night, accommodations may be secured through the Berkshire Hills Conference, Pittsfield 25, Massachusetts. (Phone: Hillcrest 2-7437 or Hillcrest 3-6406). Shorter stays may be arranged on arrival through the local information bureaus of Pittsfield, Lee, Lenox, Stockbridge, Great Barrington, North Adams, and Williamstown.



THOMAS D. PERRY, JR., *Manager*



TANGLEWOOD

The Berkshire Festival. Six weekends of concerts by the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood, Lenox, Massachusetts. Concerts are held on Friday and Saturday evenings and Sunday afternoons. The first two weekends are devoted to music of Bach and Mozart. Dr. Munch has invited Pierre Monteux to conduct four concerts during the last four weekends in the Music Shed. Programs performed by the full Boston Symphony Orchestra will include works by Berlioz, Tchaikovsky, Brahms, Schumann, Mendelssohn and Beethoven. Soloists will include Rudolf Serkin, pianist, and Isaac Stern, violinist.

The Berkshire Music Center is a summer school of music established by Dr. Serge Koussevitzky, Music Director of the Boston Symphony Orchestra, in 1940. Charles Munch, the Orchestra's present Music Director has served as Director of the Music Center since 1951. More than 300 students from almost twenty countries attend the school each summer to continue their professional training under the guidance of a faculty including twenty-two Boston Symphony players. A program is also offered for amateurs and teachers.

Printed in U. S. A.

CONDUCTORS

MUNCH

for 10 years Music Director of the Boston Symphony Orchestra, conducting 14 concerts.

MONTEUX

the beloved "conductor emeritus", conducting four concerts.

SOLOISTS

SERKIN

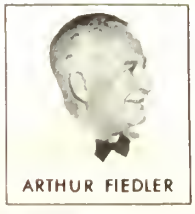
outstanding piano virtuoso, will perform Piano Concertos of BRAHMS, MENDELSSOHN and BEETHOVEN.

STERN

the remarkable American violinist, will perform three times, playing the Violin Concertos of TCHAIKOVSKY, MENDELSSOHN and BRAHMS.

NICOLE HENRIOT-SCHWEITZER, LUKAS FOSS, BERNARD ZIGHERA, RAPLH BERKOWITZ, *Piano*
BETHANY BEARDSLEE, ADELE ADDISON, *Sopranos*
JOHN McCOLLUM, BLAKE STERN, *Tenors*
FLORENCE KOPLEFF, *Alto;* DONALD GRAMM, *Bass*
DORIOT ANTHONY DWYER, *Flute*
RUTH POSSELT, *Violin* and RALPH GOMBERG, *Oboe*
FESTIVAL CHORUS, HUGH ROSS, Conductor

TANGLEWOOD ON PARADE



Thursday Evening, August 6

Featuring

ARTHUR FIEDLER
and The Boston Pops Orchestra

ORCHESTRAL CONDUCTING

The Orchestral Conducting class - - as in past sessions - - was divided into an Active and an Auditor division. It was under the direction of Eleazar de Carvalho who was assisted by Seymour Lipkin.

Active conducting students appeared at each of the six programs of the Berkshire Music Center Orchestra and received daily instruction from Mr de Carvalho.

The Auditors followed a schedule of class work with Mr Lipkin and on Fridays conducted a small orchestral ensemble under faculty supervision.

The course included attendance at BMC orchestral rehearsals as well as those of the Boston Symphony.

Members of the Auditors class were also members of the Festival Chorus.

O R C H E S T R A L C O N D U C T I N G

Active

Sverre Bruland

Jerome Cohen

Harold Farberman

Fernand Graton

Thomas Griswold

Diogo deAssis Pacheco

Auditors

John H. Baron

John Crosdale

David W. Daniels

John E. Dufford

Charles Dutoit

Alan M. Endy

John H. Harbison

Hector R. Angulo

Paul J. Hill

John G. Hoover

Joseph Richmond Johnson

Oleg Kovalenko

Felipe Padilla deLeon

Laurence Levine

Antonio H. Lizaso

Eugene Ober

Leonard Pearlman

Jose Carlos Santos

Slavko Savic

Emmett Steele

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestral Conducting

FIRST WEEK
29 June 1959

Monday June 29	Tuesday June 30	Wednesday July 1	Thursday July 2	Friday July 3	Saturday July 4
9:15 - 12:15 Festival Chorus CH M H	9:30 - 12:30 Orch. Reh. BARN	9:30 - 12:30 Orch. Reh. BARN	9:30 - 12:30 Orch. Reh. BARN	10 - 12:30 Reading Reh. BARN	9:30 - 12:30 Orch. Reh. BARN
1:30 - 4:30 Orch. Reh. BARN	1:30 - 4:30 *Cond.Class HAWTH. 1	1:30 - 3 *Cond. Class CH M H	1:30 - 4:30 *Cond. Class HAWTH. 1	1:30 - 3 *Cond. Class REH. ST.	
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Spec. Chorus CH M H		4:30 - 5:30 *Spec. Chorus CH M H		

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestral Conducting

SECOND WEEK
6 July 1959

Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9:15 - 12:15 Festival Chorus CH M H	9:30 - 12:30 Orch. Reh. SHED	9:30 - 12:30 Orch. Reh. SHED	9:30 - 12:30 Orch. Reh. SHED	10 - 12:30 Reading Reh. BARN	9:30 - 12:30 Orch. Reh. BARN
1:30 - 4:30 Orch. Reh. SHED	1:30 - 3:00 *Cond. Class(A) SHED 6	1:30 - 3 *Cond. Class CH M H	1:30 - 3 *Cond. Class(A) SHED 6	1:30 - 3 *Cond. Class REH. ST.	
	3:00 - 4:30 *Cond. Class(B) SHED 6	3:15 - 4:15 Aspects of Music CH M H	3 - 4:30 *Cond. Class(B) SHED 6	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Spec. Chorus CH M H		4:30 - 5:30 *Spec. Chorus CH M H		

*Attendance Required

BERKSHIRE MUSIC CENTER

Orchestral Conducting

THIRD WEEK
13 July 1959

Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9:15 - 12:15 Festival Chorus THEATRE	9:30 - 12:30 Orch. Reh. SHED	9:30 - 12:30 Orch. Reh. SHED	9:30 - 12:30 Orch. Reh. BARN	10 - 12:30 Reading Reh. BARN	9:30 - 12:30 Orch. Reh. BARN
	12 - 1 Solfege STUDIO H				
1:30 - 4:30 Orch. Reh. SHED	1:30 - 3:00 *Cond. Class (A) SHED 6	1:30 - 3 *Cond. Class HAWTHORNE 1	1:30 - 3 *Cond. Class (A) SHED 6	1:30 - 3 *Cond. Class REH. ST.	
	3:00 - 4:30 *Cond. Class (B) SHED 6	3:15 - 4:15 Aspects of Music CH M H	3 - 4:30 *Cond. Class (B) SHED 6	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Spec. Chorus THEATRE		4:30 - 5:30 *Spec. Chorus THEATRE		

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestral Conducting

FOURTH WEEK
20 July 1959

Monday July 20	Tuesday July 21	Wednesday July 22	Thursday July 23	Friday July 24	Saturday July 25
9:15 - 12:15 Festival Chorus CH M H	9:30 - 12:30 Orch. REh. SHED	9:30 - 12:30 Orch. Reh. SHED	9:30 - 12:30 Orch. Reh. BARN	10 - 12:30 REading Reh. BARN	9:30 - 12:30 Orch. Reh. BARN
	12 - 1 Solfege STUDIO H				
1:30 - 4:30 Orch. Reh. SHED	1:30 - 3:00 *Cond. Class (A) SHED 6	1:30 - 3 *Cond. Class HAWTHORNE 1	1:30 - 3 *Cond. Class (A) SHED 6	1:30 - 3 *Cond. Class REH. ST.	
	3:00 - 4:30 *Cond. Class (B) SHED 6	3:15 - 4:15 Aspects of Music CH M H	3 - 4:30 *Cond. Class (B) SHED 6	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Spec. Chorus. CH M H		4:30 - 5:30 *Spec. Chorus THEATRE		

BERKSHIRE MUSIC CENTER

FIFTH WEEK
27 July 1959

*Attendance Required

Orchestral Conducting

Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday Aug. 1
9:15 - 12:15 *Festival Chorus CH M H	9:30 - 12:30 Orch. Reh. SHED 12 - 1 Solfege STUDIO H	9 - 11 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	9:30 - 12:30 Orch. Reh. BARN
1:30 - 4:30 Orch. Reh. BARN	1:30 - 3:00 *Cond. Class (A) SHED 6 3:00 - 4:30 *Cond. Class (B) SHED 6	1:30 - 3 *Cond. Class HAWTHORNE 1 3:15 - 4:15 Aspects of Music CH M H	1:30 - 3 *Cond. Class (A) SHED 6 3 - 4:30 *Cond. Class (B) SHED 6	1:30 - 3 *Cond. Class REH. ST. 3:15 - 4:30 Seminar in Contemporary Music CH M H	

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestral Conducting

SIXTH WEEK
3 August 1959

Monday August 3	Tuesday August 4	Wednesday August 5	Thursday August 6	Friday August 7	Saturday August 8
9:15 - 12:15 *Festival Chorus THEATRE	10 - 12 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE	9:30 - 12:30 Orch. Reh BARN	9 - 12 *Festival Chorus THEATRE	9:30 - 12:30 Orch. Reh. BARN
	12 - 1 Solfege STUDIO H	10:00 *Festival Chorus with BSO SHED			
1:30 - 4:30 Orch. Reh. SHED	1:30 - 4:30 *Cond. Class HAWTH. I	1:30 - 3 *Cond. Class HAWTH. 1	1:30 - 4:30 *Cond. Class HAWTH. 1	1:30 - 3 *Cond. Class REH. ST.	
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	

BERKSHIRE MUSIC CENTER ORCHESTRA

The BMC Orchestra was formed as in former sessions by assignments made after Spring auditions or upon the recommendation of teachers and other musicians.

The Orchestra's schedule remained predominantly what it had been in former sessions. One Sectional Rehearsal on Mondays followed by daily orchestral rehearsal for preparation of the weekly concert in the Shed on Thursday evenings. The Orchestra also presented a one hour concert at Tanglewood-on-Parade.

The Orchestral Division was again headed by Eleazar de Carvalho with the assistance of Seymour Lipkin. In addition to Messrs de Carvalho and Lipkin the faculty conductors were Charles Munch and composer Leon Kirchner who conducted his Toccata for Strings, Solo Winds and Percussion.

Weekly Reading Rehearsals were held on Fridays. One was devoted to new works by Tanglewood student composers. Pierre Monteux led the Orchestra for one hour as a guest.

The general decline of string playing, a nation-wide problem for some years, was reflected in the Orchestra. The number of players was smaller, the individual level of achievement generally lower. In the ensemble, however, the Orchestra's work reflected great profit from the intensive application of the faculty to this problem.

ORCHESTRA

VIOLIN

Booth, Barbara
Castonguay, Gerald
Fujii, Masako
Gratwick, Katharine
Hansen, Adell
Hyun, Hai-Eun
Holt, Mary Ann
Horr, Manfred
* Hill, Paul J.
Kovalenko, Oleg
Gillett, Claudelle
Monko, June Carol
Kirk, E. Elaine
Mulligan, Sharon
Ruviella, Jeanne L.
Rowe, Booker, T.,Jr.
Silvers, Taissa L.
Stumm, Virginia E.
Sucgang, Celia Reyes
Wegiel, Annette
Yanchus, Janice
Saperstein, Bernice
* Roche, Joseph E.

VIOLA

Boyle, Charles R.
* Harbison, John
Overholt, Jane
Schmalz, Donald W.
* Steele, Emmett M.
Weidringer, Roslyn S.

VIOLONCELLO

Babini, Italo
Brown, Ethel
Chassell, Anstiss
Flanders, Steven
McNelly, Nancy Jane
Schwager, Myron
Williams, Anita M.

CONTRABASS

Bulgarelli, Diane M.
Brohn, William D.
Feldman, Claude
Freeman, James
Plett, Nancy P.
Moore, Edmund E.

FLUTE

Kashy, Jean-Louis
Kern, Peter F.
Lyons, Judith Ann
Tuthill, Mary-Ellen
Zaslaw, Neal A.

OBOE

Gnam, Adrian
Hedrick, Peter Jay
Hilts, Donald E.
Perkett, David E.
Robinson, Joseph L.

CLARINET

Avedisian, Edward
Handman, Gerbert
Koretz, Alan J.
Lewis, M. Delight

Bass-Clarinet

Campione, Carmine

BASSOON

Bourne, Sue
Miley, Mary P.
Suckno, Jay (also contra)
Vineyard, Shirley Ann

FRENCH HORN

Clapp, Roberta
Fader, Eugene M.
MacGaffey, Monica
Noonan, Robert H.
* Ober, Eugene W.
Slocum, William

TRUMPET

Anderson, L. Kenneth
Bleck, Phyllis
* Crosdale, John
Hurley, Harold F.
Sacks, Burton I.

TROMBONE

Edelman, Douglas W.
Dechario, Tony H.
Marcellus, John R.
Powers, George R.

TUBA

Eliason, Robert E.
Moore, Edmund E.

TIMPANI-PERCUSSION

Beacock, Laverne L.
Baker, Herbert L.
Galm, John Kenneth
Kuisma, Rainer
Maynard, Roy L.

HARP

Hill, Claude
Turner, Lynne

Personnel Manager

William Slocum

Librarian assistant- Alan Koretz

*=Orchestra only.

BERKSHIRE MUSIC CENTER

FIRST WEEK

* Attendance Required — ORCHESTRA AND CHAMBER MUSIC — 29 June 1959

Monday June 29	Tuesday June 30	Wednesday July 1	Thursday July 2	Friday July 3	Saturday July 4
9 - 12 *Sectional Reh. Violin 1 THEATRE Violin 11 THEATRE Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng. H.(10 AM) MH 13 Clarinet MH 10 Bass C. (10 AM)MH 12 Bassoon Mh 15 Fr. Horn STUDIO C Trumpet STUDIO F Trb. & Tuba STUDIO A Timpani BARN Harp BARN (2)	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 *Orch. Reh. BARN 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H	10 - 12:30 *Reading Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music Ch M H	9:30 - 12:30 *Orch. Reh. BARN
1 1:30 - 4:30 * Orchestra Reh. BARN			8:30 *Orch. Concert SHED		

BERKSHIRE MUSIC CENTER

* Attendance REquired

ORCHESTRA AND CHAMBER MUSIC

SECOND WEEK
6 July 1959

Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9 - 12 *Sectional Reh. Violin I SHED Violin II BARN Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng. H.(10 AM) MH 13 Clarinet MH 10 Bass C.(10 AM) MH 12 Bassoon MH 15 FR. Horn STUDIO C Trumpet STUDIO F Trb. & Tuba STUDIO A Timpani (Sat.) Harp TUNING RM. 1:30 - 4:30 - *Orchestra Reh. SHED	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 *Orch. Reh. SHED 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H 8:30 *Orch. Concert SHED	10 - 12:30 *Reading Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	9:30 - 12:30 *Orch. Reh. BARN

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestra and Chamber Music

THIRD WEEK
13 July 1959

Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9 - 12 *Sectional Reh. Violin I SHED Violin II REH. ST. Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng. H.(10 AM) MH 13 Clarinet MH 10 Bass C.(10 AM) MH 12 Bassoon MH 15 Fr. Horn STUDIO C Trumpet STUDIO F Trb. & Tuba STUDIO A Timpani (Sat.) Harp TUNING RM.	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 *Orch. Reh. SHED 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H	10 - 12:30 *Reading Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	9:30 - 12:30 *Orch. Reh. BARN
1:30 - 4:30 *Orchestra Reh. SHED			8:30 *Orch. Concert SHED		

BERKSHIRE MUSIC CENTER

*Attendance Required

Orchestra and Chamber Music

FOURTH WEEK
20 July 1959

Monday July 20	Tuesday July 21	Wednesday July 22	Thursday July 23	Friday July 24	Saturday July 25
9 - 12 *Sectional reh. Violin I SHED Violin II BARN Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng. H.(10 AM) MH 13 Clarinet MH 10 Bass C.(10 AM) MH 12 Bassoon MH 15 Fr. Horn STUDIO C Trumpet STUDIO F Trb. & Tuba STUDIO A Timpani (Sat.) Harp TUNING RM. 1:30 - 4:30 *Orchestra Reh. SHED	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 Orch. Reh. SHED 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H 8:30 *Orch. Concert SHED	10 - 12:30 *Reading Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	9:30 - 12:30 *Orch. Reh. BARN

BERKSHIRE MUSIC CENTER

FIFTH WEEK
27 July 1959

*Attendance Required

Orchestra and Chamber Music

Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday Aug. 1
9 - 12 *Sectional Reh. Violin I SHED Violin II BARN Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng. H.(10 AM) MH 13 Clarinet MH 10 Bass C.(10 AM) MH 12 Bassoon MH 15 FR. Horn STUDIO C Trumpet STUDIO F Trb.&Tuba STUDIO A Timpani (Sat.) Harp TUNING RM. 1:30 - 4:30 *Orchestra Reh. BARN	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 Orch. Reh. SHED 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H 8:30 *Orch. Concert SHED	10 - 12:30 *Reading Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	9:30 - 12:30 *Orch. Reh. BARN

*Attendance Required

BERKSHIRE Music Center

Orchestra And Chamber Music

SIXTH WEEK
3 August 1959

Monday August 3	Tuesday August 4	Wednesday August 5	Thursday August 6	Friday August 7	Saturday August 8
9 - 12 *Sectional Reh. Violin I SHED Violin II BARN Viola MH 8 Cello MH 7 Bass STUDIO H Flute MH 11 Oboe MH 5 Eng H.(10 AM) MH 13 Clarinet MH 10 Bass C.(10 AM) MH 12 Bassoon MH 15 Fr. Horn STUDIO C Trumpet STUDIO F Trb. & Tuba STUDIO A Timpani (Sat.) Harp TUNING RM. 1:30 - 4:30 *Orchestra Rehearsal SHED	9:30 - 12:30 *Orch. Reh. SHED 2:30 - 3:30 Solfege STUDIO H	9:30 - 12:30 *Orch. Reh. BARN 1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H 3:15 - 4:15 Aspects of Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 2:30 - 3:30 Solfege STUDIO H 4:00 Mozart Serenade GARDEN 6:00 *Tanglewood on Parade Concert SHED	9:30 - 12:30 *Orch. Reh. BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	9:30 - 12:30 *Orch. Reh. BARN 3:00 *Orch. Concert SHED

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho, Head
Thursday, July 2, 1959 at 8:30 P.M. - In the Music Shed

MOZART — OVERTURE TO "THE MAGIC FLUTE"

Jerome Cohen (Boston, Mass.) - Conductor

BEETHOVEN — SYMPHONY NO. 1 IN C MAJOR, OP. 21

Adagio molto - Allegro con brio
Andante cantabile con moto

Sverre Bruland (Oslo, Norway) - Conductor

Minuetto: Allegro molto e vivace
Adagio - Allegro molto e vivace

Diogo Pacheco (Sao Paulo, Brazil) - Conductor

INTERMISSION

TSCHAIKOVSKY — SYMPHONY NO. 4 IN F MINOR, OP. 36

Andante sostenuto - Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Allegro con fuoco

Eleazar de Carvalho - Conductor

The Berkshire Music Center is made up of students who have come to study at Tanglewood from many parts of the United States, from Canada, Finland, Norway, England, Germany, France, Peru, Brazil, Trinidad, Cuba, the Philippines, Korea, Japan, and Switzerland. As a Friend of The Berkshire Music Center, you have contributed significantly to the educational opportunities offered these young people.

BALDWIN PIANO

Second Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho, Head
Thursday, July 9, 1959 at 8:30 P.M. - In the Music Shed

HAYDN — SYMPHONY NO. 99 IN E-FLAT MAJOR

Adagio - Vivace assai
Adagio

Thomas Griswold (Williamstown, Mass.) - Conductor

SIBELIUS — THE SWAN OF TUONELA

Adrian Gnam - English Horn

Harold Farberman (Boston, Mass.) - Conductor

TSCHAIKOVSKY — VARIATIONS ON A ROCOCO THEME FOR VIOLONCELLO AND ORCHESTRA

Italo Babini - Violoncello

Sverre Bruland (Oslo, Norway) - Conductor

INTERMISSION

BARBER — ADAGIO FOR STRING ORCHESTRA

Fernand Graton (Montreal, Canada) - Conductor

RAVEL — RAPSODIE ESPAGNOLE

Prèlude à la nuit
Malagueña
Habanera
Feria

Eleazar de Carvalho - Conductor

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho - Director
Thursday, July 16, 1959 at 8:30 P.M. - In the Music Shed

WILLIAM SCHUMAN — SYMPHONY FOR STRINGS

Molto agitato ed energico

Diogo Pacheco (Sao Paulo, Brazil) - Conductor

BERLIOZ — FANTASTIC SYMPHONY

March to the Scaffold

Oleg Kovalenko (Pacific Grove, Calif.) - Conductor

STRAUSS — TILL EULENSPIEGEL

Harold Farberman (Boston, Mass.) - Conductor

INTERMISSION

PROKOFIEFF — SYMPHONY NO. 5, OP. 100

Andante

Sverre Bruland (Oslo, Norway) - Conductor

RAVEL — LA VALSE

Seymour Lipkin - Conductor

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

41

Fourth Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho - Director
Thursday, July 23, 1959 at 8:30 P.M. - In the Music Shed

BRAHMS — *TRAGIC OVERTURE, OPUS 87*

Diogo Pacheco (Sao Paulo, Brazil) - Conductor

FAURÉ — PELLÉAS ET MÉLISANDE, OPUS 80
Suite from the Incidental Music
to Maeterlinck's Tragedy

Prelude: Quasi adagio
"Fileuse": Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
"The Death of Mélisande": Molto adagio

Charles Munch - Conductor

I N T E R M I S S I O N

BEETHOVEN — CONCERTO NO.5 FOR PIANO AND ORCHESTRA
IN Eb MAJOR, OPUS 73

Allegro

Eugenia Hyman - piano

Thomas Griswold (Williamstown, Mass.) - Conductor

PISTON — CONCERTO FOR ORCHESTRA

Allegro moderato ma energico
Allegro vivace
Adagio

Seymour Lipkin - Conductor

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B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

42

Fifth Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho - Director
Thursday, July 30, 1959 at 8:30 P.M. - In the Music Shed

BARTOK — CONCERTO FOR ORCHESTRA

Introduzione: Andante non troppo

Leonard Pearlman (Winnipeg, Canada) - Conductor

RIMSKY-KORSAKOFF — SCHEHERAZADE

The Tale of Prince Calender

Sverre Bruland (Oslo, Norway) - Conductor

KIRCHNER — TOCCATA FOR STRINGS, SOLO WINDS, AND PERCUSSION

Leon Kirchner - Conductor

INTERMISSION

WAGNER — OVERTURE TO "DIE MEISTERSINGER"

Diogo Pacheco (Sao Paulo, Brazil) - Conductor

FARBERMAN — GREEK SCENE FOR SOPRANO AND ORCHESTRA

Prologue
Clytemnestra
Electra
Clytemnestra
Epilogue

Corinne Curry - Soprano

Harold Farberman (Boston, Mass.) - Conductor

BERLIOZ — FANTASTIC SYMPHONY

Visions and Passions
The Witches' Sabbath

Eleazar de Carvalho - Conductor

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BALDWIN PIANO

GREEK SCENE

Prologue Lo, he is fallen, and around great storms and the outreaching sea! He is fallen
Therefore, O Man, beware, and look toward the end of things that be,
The last of sights, the last of days; and no man's life account as gain
Ere the full tale be told and the darkness find him without pain.

Clytemnestra Done! tis done. To me this hour was dreamed of long ago;
a thing of ancient hate. 'Twas very slow in coming, but it
came. Yet be it wrong or right I charge ye look well on the
deeds done and if ye needs must hate when all is known...hate on!
My song of sorrow never ends. Memory bleeds the old sore afresh.
'Twas at Aulis he held across the altar flame and smote, through
her strained throat, my white Iphigenia, my child, my perfect
flower of pain. His child...my child.
Done! And here I stand where the sword is. With all the deed
I planned done. An endless web of robe I flung all 'round him.
And then I struck twice and with two cries his limbs turned water
and broke. As he lies I cast my third stroke in. The deed is done.
I glory.

Electra Justice. My life falls from me in despair. Years pass and my
heart within me fails.
And she my mother, Clytemnestra, the grim spoils of Troy gleaming
round her throne is attended still by my dead father's prisoners.
And there upon the floor my father's blood. Old and black yet
crawls and cankers like a rot in the stone. Justice. I seek justice.
Wilt thou say my father's murder was wrought for her child laid
low at Aulis?
Know ye that long before aught of ill was done her child; when my
dear father scarce was gone her cheek reflected bright in strange
men's eyes. None but I could know her face of gladness when our
enemies were strong. Praying that her husband might come no more.
Her shame is dead. To Aegithus made she known my father's chamber
and therein bestowed upon him her unclean kisses. Wilt thou now
say my father's murder was wrought for her child's death? Nay,
when all the tale is told, of blood for blood, what amends shall
be made for my father's sake? O, let me shed my mother's blood
and I die happy. Happy.

Clytemnestra That sword you hold...do I not know it? Yes, tis the blade
with which I killed you father.
O, child, child in the name of God do you mean to slay your mother
with that sword? Have pity. Pity the womb that bare thee and this
body that gave thee suck.
O! I am smitten. Thy hand is red. Mercy, my child, mercy! A
second stroke. No!

Epilogue Lo, they are fallen, and around great storms and the outreaching sea!
They are fallen .
Therefore, O Man, beware, and look toward the end of things that be,
The last of sights, the last of days; and no man's life account as gain
Ere the full tale be told and the darkness find them without pain. Without pain.

***

Text for Greek Scene is an adaptation from the English translations of Gilbert Murray of Agamemnon by Aeschylus, Electra by Euripedes, and Oedipus by Sophocles, by Harold Farberman.

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Sixth Concert by The Berkshire Music Center Orchestra
Eleazar de Carvalho - Director
Saturday, August 8, 1959 at 3:00 P.M. - In the Music Shed

VILLA-LOBOS — MADONNA

Harold Farberman (Boston, Mass.) - Conductor

DEBUSSY — FÊTES (FESTIVALS)

Fernand Graton (Montreal, Canada) - Conductor

BERNSTEIN — "JEREMIAH" SYMPHONY

Prophecy

Sverre Bruland (Oslo, Norway) - Conductor

INTERMISSION

PRESENTATION OF AWARDS

Aaron Copland

WEBERN — SYMPHONY, OPUS 21

Ruhig schreitend
Variationen

Diogo Pacheco (Sao Paulo, Brazil) - Conductor

COPLAND — THIRD SYMPHONY

Andantino quasi allegretto
Molto deliberato

Eleazar de Carvalho - Conductor

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BALDWIN PIANO

CHAMBER MUSIC

The students in the Chamber Music Division are for the most part also members of the Berkshire Music Center Orchestra. Regularly assigned classes with faculty members were held five times weekly, and a chamber music concert was given every Sunday morning. Richard Burgin and William Kroll were again associate heads of the division.

CHAMBER MUSIC

Students Enrolled Only In This Division

Violin

Doris Posner

Janice E. Walker

Viola

Carol J. Cohan

Piano

Miriam Brickman

Eugenia Hyman

Diana Mittler

Melvyn F. Springer

Karen Brainen

Ione Clare Meisel

Joanne A. Smith

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FIRST WEEK
29 JUNE 1959

TUES WED THURS FRI SAT 1:30 - 2:30

Mr. Kroll MH 7
HAYDN QUARTET 76-2

Horr	vl
Gratwick	vl
Boyle	vla
Williams	vlc

Mr Zazofsky MH 12
MOZART QUARTET K 421

Hyun	vl
*Booth	vl
*Cohan	vla
*Chassell	vlc

Mr dePasquale MH 8
BEETHOVEN QUARTET 18-2

Castonguay	vl
Hansen	vl
Weidringer	vla
Brown	vlc

Mr Stagliano Studio B
JONGEN CONCERTO

Kern	fl
*Perkett	ob
*Lewis	cl
*Miley	bsn
MacGaffey	hrn

Mr Burgin MH 5
MOZART QUARTET K 499

Fujii	vl
*Sucgang	vl
*Schmalz	vla
*Babini	vlc

Mr Mayes MH 6
BEETHOVEN TRIO # 3

*Walker	vl
Flanders	vlc
*Smith	piano

Mr Krips MH 13
DVORAK QUINTET

Stumm	vl
Silvers	vl
*Overholt	vla
*Schwager	vlc
*Brickman	piano

Mr Mazzeo MH 10
POULENC SEXTET

Zaslaw	fl
*Gnam	ob
Campione	cl
*Suckno	bsn
*Noonan	hrn
*Hyman	piano

(Begins Wednesday)

Mrs Dwyer MH 15
NIELSEN QUINTET

Kashy	fl
Hilts	ob
*Handman	cl
Vineyard	bsn
Slocum	hrn

Mr Lehner Studio J
MOZART QUARTET K 458

Monko	vl
Yanchus	vl
Mr Lehner	vla
McNelly	vlc

Mr Gibson Studio F
DAHL MUSIC FOR BRASS

Anderson	trp
Hurley	trp
Clapp	hrn
Dechario	trb
Powers	trb
Eliason	tuba

Mr Cioffi Studio E
MILHAUD SUITE

Gillett	vl
*Avedisian	cl
Meisel	piano

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FIRST WEEK
29 JUNE 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr Speyer Studio C
HINDEMITH QUINTET

Lyons	fl
Hedrick	ob
*Avedisian	cl
Bourns	bsn
Fader	hrn

Miss Posselt MH 5
BEETHOVEN SONATA #5

Kirk	vl
*Brickman	piano

Mr Voisin Studio F
BERGSMA SUITE

Bleck	trp
Sachs	trp
Edelman	trb
Marcellus	trb

Mr Walt Studio D
MILHAUD SUITE

*Perkett	ob
*Lewis	cl
*Miley	bsn

Mr B Zighera MH 6
SCHUMANN QUINTET

Wegiel	vl
Rowe	vl
*Cohan	vla
*Schwager	vlc
*Mittler	piano

Mr A Zighera MH 8
HAYDN QUARTET 54-1

*Booth	vl
Ruviella	vl
*Overholt	vla
*Chassell	vlc

Mr Gomberg MH 13
FRANCAIX QUINTET

Tuthill	fl
Robinson	ob
Koretz	cl
*Suckno	bsn
*Noonan	hrn

Mr Kroll MH 7
BEETHOVEN TRIO Op 70-1

*Sucgang	vl
*Babini	vlc
*Hyman	piano

Mr Knudson MH 11
VIVALDI CONCERTO

*Walker	vl
*Posner	vl
Mulligan	vl
*Smith	piano

Mr Moleux MH 12
PROKOFIEFF QUINTET

*Gnam	ob
*Handman	cl
Holt	vl
*Schmalz	vla
Brohn	cb

TUES WED THURS FRI 3:30 - 4:30

Miss Posselt MH 5
MOZART SONATA Emin

*Posner	vl
*Mittler	piano

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

SECOND WEEK
6 JULY 1959

TUES WED THURS FRI SAT 1:30 - 2:30

Mr Burgin MH 5
MOZART QUARTET 499

Fujii	vl
*Sucgang	vl
*Schmalz	vla
*Babini	vlc

Mr Kroll MH 7
BEETHOVEN QT 18-4

*Frye	vl
Rowe	vl
*Boyle	vla
*Flanders	vlc

Mr Moleux MH 12
BOCCHERINI QUINTET 6

Ruviella	vl
Mulligan	vl
*Cohan	vla
*Williams	vlc
Springer	piano

Mr Walt STUDIO D
MILHAUD CHEMINEE

Zaslaw	fl
Hedrick	ob
*Lewis	cl
*Miley	bsn
*Noonan	hrn

Mrs Dwyer MH 15
NIELSSEN QUINTET

Kashy	fl
Hilts	ob
Handman	cl
Vineyard	bsn
*Slocum	hrn

Mr Zazofsky MH 8
HAYDN QUARTET 33-3

Silvers	vl
Yanchus	vl
*Overholt	vla
*Brown	vlc

Mr Krips MH 13
BACH SONATA C major

*Posner	vl
*Walker	vl
*Meisel	piano

Mr Cioffi STUDIO E
MOZART QUINTET

*Perkett	ob
*Koretz	cl
*Suckno	bsn
*MacGaffey	hrn
*Brickman	piano

Mr B Zighera MH 6
BRAHMS QUINTET

Weigel	vl
Booth	vl
Weidringer	vla
McNelley	vlc
*Hyman	piano

Mr Lehner STUDIO J
SCHUBERT QUARTET Op 29

*Kirk	vl
Stumm	vl
Mr Lehner	vla
Chassell	vlc

Mr Mazzeo MH 10
PIJPER SEPTET

Kern	fl
Robinson	ob
Avedisian	cl
*Boorns	bsn
*Clapp	hrn
Plott	cb
Mittler	piano

Mr Gibson STUDIO F
GABRIELLI RICERCARE

Bleck	trp
Sachs	trp
Edelman	trb
Marcellus	trb
Powers (alt)	trb

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

SECOND WEEK
6 JULY 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr Kroll MH 7
BEETHOVEN TRIO 70-1
*Sucgang vl
*Babini vlc
*Hyman piano

Miss Posselt MH 5
BEETHOVEN SONATA #1
Gratwick vl
Smith piano

Mr Pasquale MH 12
SCHUMANN QUINTET
*Frye Kirk vl
*Walker vl
*Boyle vla
*Brown vlc
*Brickman piano

Mr Speyer STUDIO C
FINE PARTITA
Tuthill fl
*Perkett ob
*Koretz cl
*Bourns bsn
*Slocum hrn

Mr A Zighera MH 8
MENDELSSOHN QUART 44-2
Hyun vl
Holt vl
*Cohan vla
*Flanders vlc

Mr Mayes MH 6
DOHNANYI QUINTET #1
Castonguay vl
Monko vl
*Schmalz vla
*Williams vlc
*Meisel piano

Mr Gomberg MH 13
BARBER SUMMER MUSIC
Lyons fl
Gnam ob
*Lewis cl
*Miley bsn
*Clapp hrn

Mr Voisin STUDIO F
CASELLA SERENATA
Campione cl
*Suckno bsn
Anderson trp
Gillett vl
Schwager vlc

Mr Knudson MH 11
MOZART MUSICAL JOKE
Hansen vl
*Posner vl
*Overholt vla
Bulgarelli cb
*MacGuffey hrn
Fader hrn

Mr Stagliano STUDIO B
POULENC SONATA
*Noonan hrn
Hurley trp
Dechario trb

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

THIRD WEEK
13 JULY 1959

TUES WED THURS FRI SAT 1:30 - 2:30

Mr B Zighera MH 6
BRAHMS QUINTET

Wegiel	vl
Booth	vl
*Weidringer	vla
*McNelly	vlc
Hyman	piano

Mr Burgin MH 5
BRAHMS QUARTET 51-1

Sucgang	vl
*Kirk	vl
*Boyle	vla
*Williams	vlc

Mrs Dwyer MH 15
FRICKER QUINTET

Zaslaw	fl
Gnam	ob
Avedisian	cl
Bourns	bsn
Fader	hrn

Mr Speyer Studio C
ROUSSEL DIVERTIMENTO

Lyons	fl
Perkett	ob
*Koretz	cl
*Vineyard	bsn
*Noonan	hrn
*Meisel	piano

Mr Kroll MH 7
DEBUSSY QUARTET

Horr	vl
Rowe	vl
*Cohan	vla
*Babini	vlc

Mr A Zighera MH 8
SCHUMANN QUINTET

*Castonguay	vl
*Yanchus	vl
*Schmalz	vla
*Chassell	vlc
Smith	piano

Mr Lehner Studio J
BARTOK QUARTET # 2

Saperstein	vl
Fujii	vl
Mr Lehner	vla
*Flanders	vlc

Mr Cioffi Studio E
HONEGGER RAPSODIE

Tuthill	fl
*Kern	fl
*Handman	cl
*Mittler	piano

Mr Gibson Studio F
RIEGGER NONET

Bleck	trp
Hurley	trp
Sachs	trp
Clapp	hrn
MacGuffey	hrn
Dechario	trb
Edelman	trb
Powers	trb
Eliason	tuba

Mr Krips MH 13
BOCCHERINI QUINTET C maj

*Stumm	vl
*Ruviella	vl
*Overholt	vla
*Schwager	vlc
*Brown	vlc

Mr Mazzeo MH 10
POWELL DIVERTIMENTO

Kashy	fl
Hilts	ob
*Lewis	cl
Miley	bsn
*Anderson	trp

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

THIRD WEEK
13 JULY 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr Zazofsky MH 12
MENDELSSOHN QUARTET

Hyun	vl
Holt	vl
*Cohan	vla
*Flanders	vlc

Miss Posselt MH 5
COPLAND SONATA

Monko	vl
*Meisel	piano

Mr Knudson MH 11
DVORAK BAGATELLES

*Walker	vl
Silvers	vl
*McNelley	vlc
Brainin	piano

Mr Gomberg MH 13
MILHAUD SONATA

*Kern	fl
Hedrick	ob
*Lewis	cl
Springer	piano

Mr Voisin Studio F
CASELLA SERENATA

Campione	cl
Suckno	bsn
*Anderson	trp
Gillett	vl
*Schwager	vlc

Mr Mayes MH 6
DVORAK QUINTET

Hansen	vl
*Posner	vl
*Schmalz	vla
*Brown	vlc
*Mittler	piano

Mr Moleux MH 15
MOZART CLAR QUINTET

*Handman	cl
*Kirk	vl
*Castonguay	vl
Gratwick	vla
*Williams	vlc

Mr Walt Studio D
BEETHOVEN QUINTET

Robinson	ob
*Koretz	cl
*Vineyard	bsn
*Noonan	hrn
Brickman	piano

Mr Pasquale MH 8
HAYDN QUARTET 20 - 2

*Stumm	vl
Mulligan	vl
*Overholt	vla
*Chassell	vlc

Mr Kroll MH 7
(2:30 - 4:30)
SEMINAR IN CHAMBER MUSIC PLAYING

*Ruviella	vl
*Yanchus	vl
*Walker	vl
*Posner	vl
*Weidringer	vla
*Boyle	vla
*Babini	vlc

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FOURTH WEEK
20 JULY 1959

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TUES WED THURS FRI SAT 1:30 - 2:30

Mr Gibson Studio F
RIEGGER NONET

*Bleck	trp
*Hurley	trp
Sachs	trp
*Clapp	hrn
*MacGuffey	hrn
Dechario	trb
Edelman	trb
Powers	trb
Eliason	tuba

Mr Lehner Studio J
SCHUBERT QUARTET Op29

Booth	vl
Hansen	vl
Mr Lehner	vla
Brown	vlc

Mr Moleux MH 12
SCHUBERT QUINTET

*Hürr	vl
*Overholt	vla
*Schwager	vlc
Feldman	cb
Mittler	piano

Mrs Dwyer MH 15
DAHL QUINTET

Lyons	fl
Hedrick	ob
*Handman	cl
*Suckno	bsn
*Noonan	hrn

Mr Pasquale MH 8
SHOSTAKOVITCH QUINTET

Saperstein	vl
Castonguay	vl
Weidringer	vla
Flanders	vlc
Smith	piano

Mr Mazzeo MH 10
HINDEMITH OCTET

*Campione	cl
*Bourns	bsn
Slocum	hrn
Wegiel	vl
*Cohan	vla
Boyle	vla
*Babini	vlc
Plett	cb

Mr Krips MH 13
BEETHOVEN TRIO op 11

*Rowe	vl
*Isenbergh	vlc
Brainin	piano

Mr B Zighera MH 6
MARTINU REVUE DE CUISINE

Lewis	cl
*Miley	bsn
Anderson	trp
Fujii	vl
*Williams	vlc
*Meisel	piano

Mr Burgin MH 5
SCHUBERT TRIO Op 99

Sucgang	vl
McNelley	vlc
*Hyman	piano

Mr Kroll MH 7
BBETHOVEN QUARTET op 95

Hyun	vl
*Holt	vl
*Schmalz	vla
Atsumi	vlc

Mr Speyer Studio C
BLACHER DIVERTIMENTO

Zaslaw	fl
Hilts	ob
*Koretz	cl
*Vineyard	bsn

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FOURTH WEEK
20 JULY 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr Walt Studio D
BEETHOVEN QUINTET

Robinson	ob
*Koretz	cl
*Vineyard	bsn
*Noonan	hrn
Brickman	piano

Miss Posselt MH 5
BEETHOVEN SONATA #1

*Walker	vl
Springer	piano

Mr Knudson MH 11
TELEMANN CONCERTO

Yanchus	vl
Ruviella	vl
*Silvers	vl
*Mulligan	vl
*Hyman	piano

Mr Voisin Studio F
ANDRIESSEN INT & ALL

*Bleck	trp
*Hurley	trp
*Clapp	hrn
Marcellus	trb

Mr Kroll MH 7
DEBUSSY QUARTET

*Hürr	vl
*Rowe	vl
*Cohan	vla
*Babini	vlc

Mr Mayes MH 6
BRAHMS TRIO op 8

Kirk	vl
*Schwager	vlc
*Meisel	piano

Mr Zazofsky MH 12
DVORAK QUARTET op 51

*Holt	vl
Gillett	vl
*Overholt	vla
Chassell	vlc

Mr Cioffi Studio E
PISTON 3 PIECES

Kern	fl
*Campione	cl
*Miley	bsn

Mr Gomberg MH 13
BARBER SUMMER MUSIC

Tuthill	fl
Perkett	ob
Avedision	cl
*Suckno	bsn
*MacGuffey	hrn

Mr A Zighera MH 8
HAYDN QUARTET 33-3

Stumm	vl
*Posner	vl
Gratwick	vla
*Williams	vlc

Mr Stagliano Studio B
MOORE QUINTET

Kashy	fl
Gnam	ob
*Handman	cl
*Bourns	bsn
Fader	hrn

TUES WED THURS FRI SAT 3:30 - 4:30

Mr Kroll MH 7
SEMINAR IN CHAMBER MUSIC PLAYING

*Posner	vl
*Walker	vl
*Mulligan	vl
*Silvers	vl
*Schmalz	vla
*Isenbergh	vlc

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FIFTH WEEK
27 JULY 1959

TUES WED THUR FRI SAT 1:30 - 2:30

Mr Mazzeo MH 10
HINDEMITH OCTET

*Campione	cl
*Bourns	bsn
Slocum	hrn
Wegiel	vl
*Cohan	vla
*Boyle	vla
Babini	vlc
Plett	cb

Mr Burgin SHED
STRAVINSKY HISTOIRE

Sucgang	vl
*Koretz	cl
*Vineyard	bsn
*Bleck	trp
Edelman	trb
Brohn	cb
Kuisma	perc

Mrs Dwyer MH 15
HOOK SONATA

Zaslaw	fl
Lyons	fl
Kern	fl

Mr dePasquale MH 6
SHOSTAKOVITCH QUINTET

Saperstein	vl
*Castonguay	vl
Schmalz	vla
*Flanders	vlc
*Smith	piano

Mr Kroll MH 7
DVORAK DUMKY TRIO

Gillett	vl
*McNelley	vlc
*Mittler	piano

Mr Mayes MH 8
BOCCHERINI QUINTET #6

*Hyun	vl
Silvers	vl
*Gratwick	vla
Chassell	vlc
Brainin	piano

Mr Gibson Studio F
RAMSOE QUARTET # 4

Hurley	trp
Sachs	trp
*Marcellus	trb
Dechario	trb

Mr Gomberg MH 13
BARBER SUMMER MUSIC

*Tuthill	fl
Perkett	ob
*Avedisian	cl
*Suckno	bsn
*McGaffey	hrn

Mr Lehner Studio J
MOZART QUARTET K 465

Horr	vl
Holt	vl
Mr Lehner	vla
Isenbergh	vlc

Mr Moleux MH 12
BEETHOVEN SEPTET

*Booth	vl
*Overholt	vla
*Atsumi	vlc
Lewis	cl
*Miley	bsn
*Fader	hrn
Bulgarelli	cb

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

FIFTH WEEK
27 JULY 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr B Zighera MH 6
BRAHMS TRIO Op 101

Fujii	vl
Williams	vlc
*Mittler	piano

Mr Zazofsky MH 12
FRANCK QUINTET

Rowe	vl
Hansen	vl
*Boyle	vla
Schwager	vlc
Meisel	piano

Mr Knudson MH 11
HANDEL SONATA Op2-6

*Booth	vl
*Walker	vl
*Smith	piano

Mrs Dwyer MH 15
GINASTERA DUO

*Tuthill	fl
Hedrick	ob

Mr Speyer SHED
MOZART SERENADE 361

Robinson	ob
Gnam	ob
*Handman	cl
*Avedisian	cl
*Campione	cl
*Koretz	cl
*Vineyard	bsn
*Bourns	bsn
*Suckno	c.bsn
Clapp	hrn
Noonan	hrn
*McGaffey	hrn
*Fader	hrn

Mr Krips MH 13
DVORAK QUARTET Op 51

*Hyun	vl
Yanchus	vl
*Gratwick	vla
Brown	vlc

Mr Voisin Studio F
CAZDEN DIRECTIONS

Anderson	trp
*Bleck	trp
Powers	trb
*Marceluus	trb

Miss Posselt MH 5
FRANCK SONATA

*Stumm	vl
*Mittler	piano

Mr Kroll MH 7
SCHUBERT QUARTETSATZ

Roche	vl
Kirk	vl
*Cohan	vla
*Atsumi	vlc

Mr A Zighera MH 8
BEETHOVEN TRIO Op 1 - 1

Ruviella	vl
*McNelley	vlc
Springer	piano

Mr Walt Studio D
HONEGGER CONCERTO

Kashy	fl
Hilts	E.H.
Hyman	piano

TUES WED THURS FRI SAT 3:30 - 4:30

Mr Kroll MH 7
SEMINAR

*Walker	vl
Milligan	vl
*Castonguay	vl
*Stumm	vl
*Overholt	vla
*Flanders	vlc

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

SIXTH WEEK
3 AUGUST 1959

TUES WED THURS FRI 1:30 - 2:30

Mr Mazzeo MH 10
HINDEMITH OCTET

*Campione	cl
*Bourns	bsn
Slocum	hrn
Wegiel	vl
*Cohan	vla
*Boyle	vla
Flanders	vlc
Plett	cb

Mr dePasquale MH 6
BRAHMS QUINTET

Hurr	vl
Gillett	vl
*Schmalz	vla
*Schwager	vlc
Mittler	piano

Mr Zazofsky MH 12
MOZART TRIO # 1

*Fujii	vl
Brown	vlc
*Brickman	piano

Mr Gibson Studio F
MONTEVERDI SUITE

Hurley	trp
Sachs	trp
Dechario	trb
Powers	trb
Eliason	tuba

Mr Burgin SHED
STRAVINSKY HISTOIRE

Sucgang	vl
*Koretz	cl
*Vineyard	bsn
Bleck	trp
Edelman	trb
Brohn	cb
Galm	perc

Mr Kroll MH 7
BEETHOVEN QUARTET 18-1

Saperstein	vl
Castonguay	vl
*Overholt	vla
*Chassell	vlc

Mr Walt Studio D
ROUSSEL DIVERTIMENTO

Kern	fl
Hilts	ob
*Avedisian	cl
Miley	bsn
*Clapp	hrn
Brainin	piano

Mr Stagliano Studio B
POULENC SONATA

*Fader	hrn
Anderson	trp
Marcellus	trb

Mrs Dwyer MH 15
DAHL QUINTET

Lyons	fl
Hedrick	ob
*Handman	cl
*Suckno	bsn
*Noonan	hrn

Mr Mayes MH 8
BRAHMS TRIO Op 8

Booth	vl
*Isenbergh	vlc
*Smith	piano

Mr Lehner Studio J
MOZART QUARTET K 387

Hyun	vl
Walker	vl
Mr Lehner	vla
McNelley	vlc

Mr Gomberg MH 13
LOEILLET SONATA

Tuthill	fl
Perkett	ob
*Hyman	piano

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAM

BERKSHIRE MUSIC CENTER
CHAMBER MUSIC

SIXTH WEEK
3 AUGUST 1959

TUES WED THURS FRI SAT 2:30 - 3:30

Mr Kroll MH 7
SCHUBERT QUARTETSATZ

Roche	vl
Kirk	vl
*Cohan	vla
Atsumi	vlc

Mr A Zighera MH 8
MENDELSSOHN TRIO #1

Rowe	vl
*Isenbergh	vlc
Meisel	piano

Mr Knudson MH 11
MAURER CONCERTO

Hansen	vl
Ruviella	vl
Silvers	vl
Mulligan	vl
*Smith	piano

Mr Speyer SHED
MOZART SERENADE K 361

Robinson	ob
Gnam	ob
*Handman	cl
*Avedisian	cl
*Campione	cl
*Koretz	cl
*Vineyard	bsn
*Bourns	bsn
*Suckno	c.bsn
*Clapp	hrn
*Noonan	hrn
McGaffey	hrn
*Fader	hrn

Mr Moleux MH 12
DVORAK QUINTET Op 77

*Holt	vl
*Yanchus	vl
*Schmalz	vla
*Schwager	vlc
Feldman	cb

Miss Posselt MH 5
BRAHMS SONATA A major

*Gratwick	vl
*Hyman	piano

Mr B Zighera MH 6
MILHAUD QUINTET

*Fujii	vl
Stumm	vl
*Boyle	vla
Williams	vlc
*Brickman	piano

Mr Cioffi Studio E
HONEGGER RAPSODIE

Kashy	fl
Zaslaw	fl
Lewis	cl
Springer	piano

TUES WED THURS FRI 3:30 - 4:30

Mr Kroll MH 7
SEMINAR

*Gratwick	vl
*Yanchus	vl
*Holt	vl
*Overholt	vla
*Chassell	vlc

THE * DENOTES TWO ASSIGNMENTS

PLEASE CHECK YOUR NAME

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by Members of the Chamber Music Department

Sunday, July 5, 1959 at 10:00 A.M. - Chamber Music Hall

HAYDN — STRING QUARTET IN D MINOR (QUINTEN) OPUS 76, NO.2

Allegro
Andante, o più tosto allegretto
Minuetto: Allegro, ma non troppo
Finale: Vivace assai

Annette Wegiel - violin
Katherine Gratwick - violin
Charles Boyle - viola
Anita Williams - violoncello

HINDEMITH — QUINTET FOR WIND INSTRUMENTS OPUS 24, NO.2

Playful, moderately fast
Waltz, very soft throughout
Placid and simple
Rapid
Very lively

Judith Lyons - flute
Peter Hedrick - oboe
Edward Avedisian - clarinet
Sue Bourns - bassoon
Eugene Fader - French horn

SCHUMANN — QUINTET IN E-FLAT MAJOR, FOR PIANO, TWO VIOLINS, VIOLA AND VIOLONCELLO, OPUS 44

Allegro brillante; Più tranquillo
In modo d'una Marcia: Un poco largamente; Agitato
Scherzo: Molto vivace
Allegro ma non troppo

Annette Wegiel - violin
Booker Rowe, Jr. - violin
Carol Cohan - viola
Myron Schwager - violoncello
Diana Mittler - piano

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this concert and to the numerous other instrumental and choral performances by Tanglewood students. We hope that you will inform others of this opportunity and will encourage them to enroll as members.

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by Members of the Chamber Music Department

Sunday, July 12, 1959 at 10:00 A.M. - Chamber Music Hall

MOZART — STRING QUARTET IN D MAJOR K. 499

Allegretto
Minuetto: Allegretto
Adagio
Allegro

Masako Fujii - violin
Celia Sucgang - violin
Donald Schmalz - viola
Italo Babini - violoncello

NIELSEN — QUINTET FOR WIND INSTRUMENTS OPUS. 43

Allegro ben moderato
Menuet
Praeludium: Adagio - Tema con variazioni:
Un poco andantino

Jean-Louis Kashy - flute
Donald Hilts - oboe
Herbert Handman - clarinet
Shirley Vineyard - bassoon
William Slocum - French horn

BEETHOVEN — TRIO IN D MAJOR, OPUS 70, NO. 1

Allegro vivace e con brio
Largo assai ed espressivo
Presto

Celia Sucgang - violin
Italo Babini - violoncello
Eugenia Hyman - piano

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

INFORMAL CHAMBER MUSIC CONCERT

Tuesday, July 14, 1959 at 4:30 P.M. - Chamber Music Hall

BEETHOVEN — STRING QUARTET IN C MINOR, OPUS 18, NO.4

Allegro ma non tanto
Scherzo: Andante scherzoso quasi allegretto

Manfred Hörr - violin
Booker T. Rowe,Jr. - violin
Charles Boyle - viola
Steven Flanders - violoncello

IRVING FINE — PARTITA FOR WIND INSTRUMENTS

Introduction: Theme
Variation
Interlude
Gigue
Coda

Mary-Ellen Tuthill - flute
David Perkett - oboe
Alan Koretz - clarinet
Sue Bourns - bassoon
William Slocum - French horn

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

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Third Concert by Members of the Chamber Music Department

Sunday, July 19, 1959 at 10:00 A.M. - Chamber Music Hall

MILHAUD — SONATA FOR FLUTE, OBOE, CLARINET AND PIANO

Tranquille
Joyeux
Douloureux
Emporté

Peter Kern - flute
Peter Hedrick - oboe
M. Delight Lewis - clarinet
Melvin Springer - piano

MENDELSSOHN — STRING QUARTET IN E MINOR OPUS 44, NO. 2

Allegro assai appassionato
Scherzo: Allegro di molto
Andante
Presto agitato

Hai-Eun Hyun - violin
Mary Ann Holt - violin
Carol Cohan - viola
Steven Flanders - violoncello

CASELLA — SERENATA

Marcia
Minuetto
Notturno
Gavotte
Cavatina
Finale

Carmine Campione - clarinet
Jay Suckno - bassoon
Kenneth Anderson - trumpet
Claudelle Gillett - violin
Myron Schwager - violoncello

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this concert and to the numerous other instrumental and choral performances by Tanglewood students. We hope that you will inform others of this opportunity and will encourage them to enroll as members.

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Fourth Concert by Members of the Chamber Music Department

Sunday, July 26, 1959 at 10:00 A.M. - Chamber Music Hall

RIEGGER — NONET FOR BRASS

Phyllis Bleck - trumpet
Harold Hurley - trumpet
Burton Sachs - trumpet
Roberta Clapp - french horn
Monica MacGaffey - french horn
Tony Dechario - trombone
Douglas Edelman - trombone
George Powers - trombone
Robert Eliason - tuba

DEBUSSY — STRING QUARTET, OPUS 10

Anime et très decidé
Assez vif et bien rythmé
Andantino doucement expressif
Tres modére

Manfred Horr - violin
Booker T. Rowe, Jr. - violin
Carol Cohan - viola
Italo Babini - violoncello

BEETHOVEN — QUINTET FOR OBOE, CLARINET, FRENCH HORN, BASSOON, AND PIANO, IN Eb MAJOR, OPUS 16

Grave - Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Joseph Robinson - oboe
Alan Koretz - clarinet
Shirley Vineyard - bassoon
Robert Noonan - french horn
Miriam Brickman - piano

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this concert and to the numerous other instrumental and choral performances by Tanglewood students. We hope that you will inform others of this opportunity and will encourage them to enroll as members.

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Fifth Concert by Members of the Chamber Music Department

Sunday, August 2, 1959 at 10:00 A.M. - Chamber Music Hall

HONEGGER — CONCERTO DA CAMERA FOR FLUTE, ENGLISH HORN AND PIANO

Allegretto amabile
Andante
Vivace

Jean-Louis Kashy - flute — Donald Hilts - english horn
Eugenia Hyman - piano

SHOSTAKOVITCH — QUINTET FOR PIANO AND STRINGS, OPUS 57

Prelude: Lento
Scherzo: Allegretto
Finale

Bernice Saperstein - violin — Donald Schmalz - viola
Gerald Castonguay - violin — Steven Flanders - violoncello
Joanne Smith - piano

BARBER — SUMMER MUSIC

Mary-Ellen Tuthill - flute — Edward Avedisian - clarinet
David Perkett - oboe — Jay Suckno - bassoon
Monica MacGaffey - french horn

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BALDWIN PIANO

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Sixth Concert by Members of the Chamber Music Department

Sunday, August 9, 1959 at 10:00 A.M. - In the Theatre

SCHUBERT — QUARTETSATZ IN C MINOR

Joseph Roche - violin
Elaine Kirk - violin
Carol Cohan - viola
Takayori Atsumi - violoncello

HINDEMITH — OCTET FOR CLARINET, BASSOON, FRENCH HORN, VIOLIN, TWO VIOLAS, VIOLONCELLO, AND CONTRABASS

Breit
Varianten
Langsam
Sehr lebhaft
Fuge und drei altmodische Tänze:
(Walzer, Polka, Galopp)

Carmine Campione - clarinet
Sue Bourns - bassoon
William Slocum - french horn
Annette Wegiel - violin
Carol Cohan - viola
Charles Boyle - viola
Italo Babini - violoncello
Nancy Plett - contrabass

STRAVINSKY — HISTOIRE DU SOLDAT

The Soldier's March
Music to Scene I
The Royal March
The Little Concert
Tango - Waltz - Ragtime
The Grand Choral
The Devil's Dance

Celia Sucgang - violin
Carmine Campione - clarinet
Shirley Vineyard - bassoon
Phyllis Bleck - trumpet
Douglas Edelman - trombone
William Brohn - contrabass
John Galm - percussion

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this concert and to the numerous other instrumental and choral performances by Tanglewood students. We hope that you will inform others of this opportunity and will encourage them to enroll as members.

BALDWIN PIANO

C H O R A L M U S I C

In 1959 the Choral Department was again headed by Hugh Ross with the assistance or Lorna Cooke de Varon and Alfred Patterson. The department's divisions consisted of a section for conductors, the Tanglewood Choir of about forty voices, Choral Leaders and the Festival Chorus in which there were students from other departments of the school.

The Festival Chorus met three times weekly and took part in the Boston Symphony Orchestra's performances of the Berlioz Requiem and Beethoven's Ninth Symphony.

The Tanglewood Choir in addition to two concerts in the Theatre, with Choral Conducting students, performed in Bach's Cantata #50, the Mozart Requiem and Beethoven's Choral Fantasy for piano and orchestra, all in the Berkshire Festival Concerts .

The Choir was also called upon to perform in the two lecture series, Aspects of Music and Seminar in Contemporary Music.

For Tanglewood on Parade the Tanglewood Choir gave two concerts, one at six o'clock and one at seven in the Theatre-Concert Hall

CHORAL CONDUCTING

ACTIVE

James H. Alexander
Regina Bartolomucci
Patricia Capone
Oliver Chamberlain, Jr.
Wilbur Collins
Walter Dworakivsky
Warren S. Geissinger
John D. Goss
Martha E. Kane
Bernadine Lorbiecki
John E. Ness, Jr.
Alfred M. Sessa
Seymour Schonberg
Martin N. Silverberg
William Tortolano
Paul P. Traver

Richard L. Zorn

AUDITORS

David T. Clatworthy
Berkeley Fouré
Hamel R. Hinds
Caroline Tillinghast

ACCOMPANISTS

Danillo Ferrari

Roland Gagnon

TANGLEWOOD CHOIR

SOPRANO

Regina M. Bartolomucci
Patricia Brown
Patricia L. Capone
Susan Dannreuther
Eleanor Howland
Martha Kane
Marjorie Kember
Bernadine A. Lorbecki
Bernice R. Sobel
Caroline Tillinghast
Patricia Topp
Patricia J.Wieland
Polyna Zagaratou

TENOR

James H. Alexander
Wilbur L. Collins
Hayden T. Dryden
Carl G. Ericson
Roland Gagnon

Robert Pearson
Alfred M. Sessa
Paul P. Travers

CONTRALTO

Joan Berkowitz
Barbara Geissinger
Geraldine E. McIlroy
Gertrude Mapes
Malama Providakes
Joyce Rassmussen
Sally I. Rohrman
Nancy S. Shaffer
Beverely Samans

BASS

Daniel Border
David T. Clatworthy
David A. Fox
Warren S. Geissinger
Hamel R. Hinds
Gary H. Iseminger
John E. Ness, Jr.
Seymour Schonberg
Martin Silverberg
William Tortolano
Richard L. Zorn

CHORUS LEADERS

SOPRANO

Regina M. Bartolomucci

Patricia Brown

Patricia Capone

Eleanor Howland

Martha Kane

Bernice Sobel

Caroline Tillinghast

Polyna Zagaretou

TENOR

Roland Gagnon

Robert R. Pearson

Alfred Sessa

CONTRALTO

Geraldine McIlroy

Malama Providakes

Sally I. Rohrman

Beverly Samans

BASS

*Daniel Border

David T. Clatworthy

David A. Fox

Hamel R. Hinds

Gary H. Iseminger

Martin Silverberg

** William Tortolano

*Personnel manager

** Librarian

FESTIVAL CHORUS

SOPRANO

Regina M. Bartolomucci
Noel E. Bausher
Doris Berkman
Patricia Brown
Patricia L. Capone
Susan Dannreuther
Mary Haakenson
Eleanor Howland
Martha Kane
Marjorie Kember
Bernadine A. Lorbecki
Deborah E. McIntyre
Zelda Markovitz
Sylvia M. Muehling
Margaret Pratt
Bernice R. Sobel
Caroline Tillinghast
Patricia A. Topp
Patricia J. Wieland
Polyna Zagaratou

CONTRALTO

Joan Berkowitz
Gretchen Blum
Marcia R. Cohen
Berkeley Fouré
Barbara Geissinger
Fanny Halpern
Mary Jane Huse
Susan Lee
Emilie Levy
Eileen T. Lubars
Gertrude Mapes
Geraldine E. McIlroy
Rita H. Migliorini
Malama Providakes
Joyce Rasmussen
Sally I. Rohrman
Nancy S. Shaffer
Elizabeth Stone
Carol Stutsman
Kirsten Synnestvedt
Eleanor J. Uhl

FESTIVAL CHORUS

TENOR

James H. Alexander
Robert F. Baksa
Richard E. Budziak
Wilbur L. Collins
Hayden T. Dryden
Carl G. Ericson
Roland Gagnon

Robert R. Pearson
Alfred M. Sessa
Paul P. Traver
Robert Trickey
Mark A. Walker
David S. Wentworth

BASS

Herbert Baker
John H. Baron
Daniel Border
George E. Cacioppo
Oliver Chamberlain, Jr.
Maurice C. Cion
David T. Clatworthy
Richard A. Cohn
David S. Cole
Harvey Davis
James Dees
Mark DeVoto
John C. Duffy
Walter Dworakivsky
Allan M. Endy
David A. Fox
Warren S. Geissinger
Roger D. Hannay
John H. Harbison
Antonio H. Lizaso
Hamel R. Hinds
John M. Homan
Gary H. Iseminger
Karl Korte
Haralambos N. Kritikos
John E. Ness, Jr.
Richard Salzman
Seymour Schonberg
James Schreiber
Martin Silverberg
Clarence Smelser
Gerald L. Snider
Emmett Steele
Stanley B. Sussman
William Tortolano
Richard L. Zorn

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

FIRST WEEK
29 June 1959

Monday June 29	Tuesday June 30	Wednesday July 1	Thursday July 2	Friday July 3	Saturday July 4
9:15 - 12:15 *Festival Chorus CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *Festival Ch. CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *Festival Ch. CH M H	9 - 11:45 *Tang. Choir CH M H
		11:15 - 12:45 *Cond. Class CH M H		11:15 - 12:45 *Cond. Class CH M H	
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond.Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond.Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
4:30 - 5:30 *Tanglewood Choir CH M H	4:30 - 5:30 *Special Chorus CH M H	4:30 - 5:30 *Tang. Choir CH M H	4:30 - 5:30 *Spec. Chorus CH M H	4:30 - 5:30 *Tang.Choir CH M H	

* The Spcial Chorus consists of orchestral conducting auditors, chamber music pianists, and composers.

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

SECOND WEEK
6 July 1959

Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9:15 - 12:15 *Festival Chorus CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *Festival Ch. CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *Festival Ch. CH M H	9 *Tang. Choir CH M H
		11:15 - 12:45 *Cond. Class CH M H		11:15 - 12:45 *Cond. Class CH M H	10 - 12:30 *Tang. Choir with BSO THEATRE
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
4:30 - 5:30 *Tanglewood Choir CH M H	4:30 - 5:30 *Special Chorus CH M H	4:30 - 5:30 *Tang. Choir CH M H	4:30 - 5:30 *Spec. Chorus CH M H	4:30 - 5:30 *Tang. Choir CH M H	

*The Special Chorus consists of orchestral conducting auditors, chamber music pianists, and composers.

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

THIRD WEEK
13 July 1959

Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9:15 - 12:15 *Festival Chorus THEATRE	9 - 11:45 *Tang. Choir THEATRE	9 - 11 *Festival Ch. THEATRE	9 - 11:45 *Tang. Choir THEATRE	9 - 11 *Fest. Ch. THEATRE	9:- 11:45 *Tang. Choir THEATRE
		11:15 - 12:45 *Cond. Class THEATRE		11:15 - 12:45 *Cond. Class THEATRE	
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec. 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
4:30 - 5:30 *Tanglewood Choir THEATRE	4:30 - 5:30 *Special Chorus THEATRE 8:30 Tang. Ch. Concert THEATRE	4:30 - 5:30 *Tang. Choir THEATRE	4:30 - 5:30 *Spec. Chorus THEATRE	4:30 - 5:30 *Tang. Choir THEATRE	

*The Special Chorus consists of orchestral conducting auditors, chamber music pianists, and composers.

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

FOURTH WEEK
20 July 1959

Monday July 20	Tuesday July 21	Wednesday July 22	Thursday July 23	Friday July 24	Saturday July 25
9:15 - 12:15 *Festival Chorus CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *FEstival Chorus THEATRE	9 - 11:45 *Tang. Choir THEATRE	9 - 11 *Fest. Ch. THEATRE	9 - 11:45 *Tang. Choir THEATRE
		11:15 - 12:45 *Cond. Class THEATRE		11:15 - 12:45 *Cond. Class THEATRE	
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec. 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
		3:15 --4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
4:30 - 5:30 *Tanglewood Choir CH M H	4:30 - 5:30 *Special Chorus CH M H	4:30 - 5:30 *Tang. Choir THEATRE	4:30 - 5:30 *Spec. Chorus THEATRE	4:30 - 5:30 *Tang. Choir THEATRE	

*The Special Chorus consists of orchestral conducting auditors, chamber music pianists, and composers.

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

FIFTH WEEK
27 July 1959

Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday August 1
9:15 - 12:15 *Festival Chorus CH M H	9 - 11:45 *Tang. Choir CH M H	9 - 11 *Festival Chorus THEATRE	9.00 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE	9 - 11:45 *Tang. Choir THEATRE
		11:15 - 12:45 *Cond. Class THEATRE	10.00 *Festival Chorus with BSO SHED	10:00 *Festival Chorus with BSO SHED	
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 CH M H Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec. 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
4:30 - 5:30 *Tanglewood Choir CH M H	4 - 5 * Dress Rehearsal THEATRE	3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
	8:30 Choir Concert THEATRE	4:30 - 5:30 *Tang. Choir THEATRE			

* The Special Chorus consists of orchestral conducting auditors, chamber music pianists, and composers.

BERKSHIRE MUSIC CENTER

*Attendance Required

Choral Department

SIXTH WEEK
3 August 1959

Monday August 3	Tuesday August 4	Wednesday August 5	Thursday August 6	Friday August 7	Saturday August 8
9:15 - 12:15 *Festival Chorus THEATRE	10 - 12 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	9:00 - 12 *Tanglewood Choir THEATRE	9:00 - 12 *Festival Chorus THEATRE	10 - 12 *Tanglewood Choir THEATRE
1:30 - 2:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec. 11 SHED 7	1:30 - 2:30 and 2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *Cond. Class Sec. 1 THEATRE Sec 11 SHED 7	1:30 - 2:30 Solfege STUDIO H	
4:30 - 5:30 *Tanglewood Choir THEATRE	4:30 - 5:30 *Tanglewood Choir THEATRE	4:00 *Fantasia chorus with BSO SHED	6:00 *Choral Concert THEATRE 7:00 Choral Concert PORCH	3:15 - 4:30 Seminar in Contemporary Music CH M H	

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

77

First Concert by the Tanglewood Choir
Hugh Ross - Director

Tuesday, July 14, 1959 at 8:30 P.M. — In the Theatre

FLOR PEETERS (1903-) — Te Deum
Alfred Nash Patterson - Conductor

JOSQUIN DESPRES (c.1444-1521) — O Admirabile Commercium
Walter Dworakivsky - Conductor

REILLY RAFFMAN (1923-) — Twentieth Century Madrigals

I. Fye on Sinful Fantasy
II. Sonnet XXX
III. Come Be My Love

Heywood Alexander - Conductor

ANTON BRUCKNER (1824-1896)

I. Christus factus est
II. Offertorium
III. Ecce sacerdos

Seymour Schoenberg - Conductor

INTERMISSION

KAROL RATHAUS (1895-1954) — chorus from Iphigenia in Aulis
Robert Noonan - French horn

Hugh Ross - Conductor

MICHAEL HAYDN (1737-1806)

I. Ecce sacerdos
II. Tenebrae factae sunt
III. Confitemini Domino

Walter Geissinger - Conductor

LOUISE TALMA (1906-) — Let's Touch the Sky

I. Anyone Lived in a Pretty How Town
II. Love is More Thicker Than Forget
III. If Up's the Word

Lorna Cooke deVaron - Conductor

CHARLES THEODORE PACHELBEL (1690-1750) — Magnificat

Polyna Zagaretou - soprano — Malama Providakes - alto
Bernice Sobel - soprano — Roland Gagnon - Tenor
Martin Silverberg - bass

Daniel Ferrari - Conductor

Mary-Ellen Tuthill - flute — John Marcellus - trombone
Joseph Robinson - oboe — George Powers - trombone
Shirley Vineyard - bassoon — Robert Noonan - French horn
Douglas Edelman - trombone — John E. Ness, Jr. - organ
Daniel Ferrari and Roland Gagnon - accompanists

BALDWIN PIANO

I. Anyone lived in a pretty how town,
With up so floating many bells down.
Summer, Winter, he sang his didn't
He danced his did.
Women and men (both little and small)
Cared for anyone, cared not at all.
They sowed their isn't, they reaped their same,
Sun, Moon, Stars, and Rain.

Children guessed (but only a few)
And down they forgot as up they grew,
Autumn, Winter, Spring, Summer,
That no one loved him more by more.
When by now and tree by leaf,
She laughed his joy, she cried his grief.
Bird by snow and stir by still,
Anyone's any was all to her.

Someone's married their everyones;
Laughed their cryings and did their dance.
Sleep, wake, hope, and then
They said their nevers and slept their dream,
Stars, rain, sun, moon.
And only the snow can begin to explain
How children are apt to forget to remember,
With up so floating many bells down.

One day anyone died, I guess,
And no one stopped to kiss his face.
Busy folk buried them side by side,
Little by little and was by was.
All by all and deep by deep,
And more by more they dream their sleep.
No one and anyone, Earth by April,
Wish by Spirit, and if by yes.

Women and men (both dong and ding)
Summer, Autumn, Winter, Spring,
R[p]aped their harvest and went their came,
Sun, Moon, S[t]ars, Rain.

II. Love is more thicker than forget, more thinner than recall;
More seldom than a wave is wet, more frequent than to fail.
It is most mad and moonly,
And less it shall unbe than all the sea,
Which only is deeper than the sea.

Love is less always than to win, less never than alive,
Less bigger than the least begin, less littler than forgive.
It is most sane and sunly, and more it cannot die
Than all the sky, which only is higher than the sky.

III. If up's the word: and a world grows greener
Minute by second and most by more;
If death is the loser and life is the winner
(and beggars are rich and misers are poor)
Let's touch the sky.

With a to and a fro (and a here, there, where, and away we go.)
If even the laziest creature among us
A wisdom no knowledge can kill is astir.
Now dull eyes are keen and keen eyes are keener
(for young is the year). Let's touch the sky.

With a great deep rush through amazing day
It's brains without hearts have set saint against sinner;
Put gain over gladness and joy over care
Let's do as an earth that can never do wrong does
(minute by second and most by more). Let's touch the sky.

With a strange (and a true) fall into far near blue,
If beggars are rich (and a robin will sing his robin a song)
and misers are poor;
Let's love until no one could quite be
(and young is the year, dear)
As living as I'm and as you're. Let's touch the sky.
With a you and a me and an everyone who's we.

(E. E. Cummings)

I. Fye on sinful fantasy!
Fye on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in Heart, whose flames aspire
As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually,
Pinch him for his villainy.
Pinch him and burn him, and turn him about,
Till candles, and starlight, and moonshine be out.
(William Shakespeare)

II. When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste.
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night.
And weep afresh love's long-since cancelled woe,
And moan the expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of forebemoaned moan,
Which I now pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.
(Sonnet XXX, William Shakespeare)

III. Come live with me and be my love,
And we will all the pleasures prove.
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There we will sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

I will make thee beds of roses
With a thousand fragrant posies,
A cap of flowers, and a kirtle
'Broidered all with leaves of myrtle;
A gown made of the finest wool
Which from our pretty lambs we pull;
A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love.
(Christopher Marlowe)

Rathaus - Iphigenia in Aulis

And Pergamos, City of Phrygians, ancient Troy will be given up to its fate. They will mark the stone battlements and the circle of them with a bright stain. And Pergamos, City of the Phrygians, ancient Troy will be given to its fate. They will cast out the dead, a sight for Priam's queen to lament and her frightened daughters to lament. Helen, child of Zeus will cry aloud for the mate she has left in that Phrygian town.

May no child of mine ever fashion such a tale as the Phrygians shall murmur, as they stoop at their distaffs whispering with Lydians, splendid with weight of gold. Helen has brought this. They will tarnish our hair, they will take us captives for Helen, born of Zeus, when he sought Leda with birdwing and touched her--if men speak truth. But still we lament our state, the desert of our wide courts, if there is no truth in the legends cut in ivory; nor in the poets; nor in the songs.
(Euripedes)

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

79

Second Concert by the Tanglewood Choir
Hugh Ross - Director

Tuesday, July 28, 1959 at 8:30 P.M. — In the Theatre

LEONARDO LEO
(1694 - 1744) — *Miserere Concertato*

Patricia Brown - soprano
Beverly Samans - contralto
Rudolph Hinds - baritone

Heywood Alexander - Conductor

BENJAMIN BRITTEN
(1913 -) — *Five Flower Songs*

1. To Daffodils
2. The Succession of the Four Sweet Months
3. Marsh Flowers

Walter Dworakivsky - Conductor

4. The Evening Primrose
5. Ballad of Green Broom

Warren Geissinger - Conductor

JOHANNES OCKEGHEM
(1430 - 1495) — *Kyrie uit de Missa L'Homme Arme*

William Tortolano - Conductor

JOHANNES BRAHMS
(1833 - 1897) — *Nänie*

Seymour Schoenberg - Conductor

INTERMISSION

PAUL HINDEMITH
(1895 -) — *Six Chansons*

1. La Biche (The Doe)
2. Un Cygne (A Swan)

Earl Ness - Conductor

3. Puisque tout passe (Since all is passing)
4. Printemps (Springtime)

Oliver Chamberlain - Conductor

5. En Hiver (In Winter)
6. Verger (Orchard)

Regina Bartolomucci - Conductor

ALAN HOVHANESS
(1911 -) — *Magnificat (Opus 157)*

Polyna Zagaretou - soprano
Malama Providakes - contralto
David Clatworthy - baritone

Hugh Ross - Conductor

****

Earl Ness - organ
Roland Gagnon - piano

Instrumentalists from Orchestra Department

BALDWIN PIANO — BALDWIN ORGAN

Five Flower Songs Britten

To Daffodils (words by Robert Herrick)

Fair daffodils we weep to see you haste away so soon:
As yet the early rising sun has not attained his noon.
Stay, stay until the hasting day has run but to evensong;
And, having prayed together, we will go with you along.

We have short time to stay, as you, we have as short a Spring;
As quick a growth to meet decay, as you, or anything.
You haste away; we die, as your hours do, and dry away like to the summer's rain;
Or as the pearls of morning's dew ne'er to be found again.

The Succession of the Four Sweet Months (words by Robert Herrick)

First, April, she with mellow showers opens the way for early flowers,
Then, after her comes smiling May, in a more rich and sweet array,
Next enters June and brings us more Gems than those two that went before .
Then, (lastly), July comes and she more wealth brings in than all those three.

Marsh Flowers (words by George Crabbe)

Here the strong mallow strikes her slimy root,
Here the dull nightshade hangs her deadly fruit.
On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen.
Here on its wiry stem, in rigid bloom, grows the lavender that lacks perfume.
At the wall's base the fiery nettle springs
With fruit globose and fierce with poison'd stings;
In every chink delights the fern to grow
With glossy leaf and tawny bloom below;
The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed,
These, with our seaweeds rolling up and down,
Form the contracted flora of our town.

The Evening Primrose (words by John Clare)

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
The evening primrose opes anew its delicate blossoms to the dew,
And, hermitlike, shunning the light,
Wastes its fair bloom upon the night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

Ballad of Green Broom (anon.)

There was an old man liv'd out in the wood,
And his trade was acutting of Broom, green Broom.
He had but one son, without thought, without good,
Who lay in his bed till 'twas noon, bright noon.
The old man awoke one morning and spake
He swore he would fire that room if his John would not rise and open his eyes
And away to the wood to cut Broom.
So Johnny arose and slipp'd on his clothes
And away to the wood to cut Broom, green Broom
He sharpened his knives, and for once he contrives
to cut a great bundle of Broom.

When Johnny pass'd under a lady's fine house, pass'd under a lady's fine room,
She called to her maid:"Go fetch me,"she said,"Go fetch me the boy that sells Broom".
When Johnny came into the lady's fine house,and stood in the Lady's fine room,
"Young Johnny"she said,"will you give up your trade and marry a lady in bloom,full bloom
Johnny gave his consent, and to church they both went,and he wedded the Lady in bloom
At market and fair,all folks do declare, there's none like the boy that sold Broom.

Six Chansons Hindemith

La Biche (The Doe)

O Thou doe, what vistas of secular forests appear in thine eyes reflected! What confidence serene affected by transient shades of fear. And it all is borne on thy bounding course; for so graceful art thou. Nor comes aught to astound the impassive profound unawareness of thy brow.

Un Cygne (A Swan)

A swan is breasting the flow, all in himself enfolded like a slow moving tableau. And so, at some time or place, a loved one will be molded to seem like a migrating space, will near us, floating redoubled as a swan on the river, upon our soul so troubled, which swells it by addition of a wraith aquiver with delight and suspicion.

Puisque Tout Passe (Since all is Passing)

Since all is passing, retain the melodies that wander by us. That which assuages when nigh us shall alone remain. Let us sing what will leave us with our love and art; ere it can grieve us, let us the sooner depart.

Printemps (Springtime)

A song, that from the sap art pouring and through the sounding board of all this greenwood art soaring, amplify our brief tone; the dying strain restoring. 'Tis but few measures' duration that we share the fantasy, the endless variation, Thine ecstasy, O nature, fount of creation. After our song is ended, others will assume the part; but meanwhile, how can I tender unto thee all my heart in full surrender?

En Hiver (In Winter)

With the winter, Death, grisly guest through the doorway steals in, both the young and the old to quest; and he plays them his violin. But when the Spring's spades are beating frozen earth beneath blue sky, then Death his way goes fleeting, lightly greeting passersby.

Verger (Orchard)

The earth is nowhere so real a presence as mid thy branches, O orchard blond, and nowhere so airy as here in the pleasance of lacy shadows on grassy pond. There we encounter that which we quested, that which sustains and nourishes life, and with it the passage manifested of tenderness undying. But at thy center the Spring's limpid waters, almost asleep in the fountain's heart, of this strange contrast scarce have taught us since of them it is so truly part.

Note: Roland Gagnon - tenor (Hovahness)

C O M P O S I T I O N

This department of the Berkshire Music Center was once again headed by Aaron Copland . The instructors associated with him were Lukas Foss and Leon Kirchner.

The work in this division consisted of individual lessons as well as classes with the students' respective teachers and weekly meetings with the Fromm Fellowship Players for reading sessions of newly written works.

Four Composers Forums were held, at three of which student compositions were performed. The fourth was a discussion of "The Composer's Role".

The Fromm Fellowship Players also took part in the six Seminars in Contemporary Music sponsored by The Fromm Foundation.

One reading rehearsal of the BMC Orchestra was devoted to orchestral works by the student composers.

C O M P O S I T I O N

Class of Aaron Copland

Grant Beglarian

Wilson W. Coker

James Anderson

Karl Korte

Class of Leon Kirchner

Helmut Braunlich

George E. Cacioppo

John C. Duffy

Gen Louis Parchman

Vincent Frohne

Donald R. Scavarda

Stanley B. Sussman

Class of Lukas Foss

Robert F. Baksa

Mark B. DeVoto

Lita L. Dubman

Alvin A. Lucier

Roger D. Hannay

Michael Horvit

Jacques Hétu

Alvin A. Lucier - Tape Recorder

BERKSHIRE MUSIC CENTER

*Attendance Required

Composition

FIRST WEEK
29 June 1959

Monday June 29	Tuesday June 30	Wednesday July 1	Thursday July 2	Friday July 3	Saturday July 4
9:15 - 12:15 Festival Chorus CH M H		9 - 11 Fest. Chorus CH M H	10 - 12 Comp. Class Mr. Foss HAWTH.1	9 - 11 Fest. Chorus CH M H	10- 12 Comp. Class Mr. Kirchner HAWTH. 2
	1:30 - 3:30 Comp. Reading Session HAWTH. 2	3:15 - 4:15 Aspects of Music CH M H	1:30 - 3:30 Comp. Class Mr. Copland MH 4	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Special Chorus CH M H		4:30 - 5:30 *Special Chorus CH M H		

BERKSHIRE MUSIC CENTER
COMPOSITION

FIRST WEEK
29 June 1959

MR. COPLAND — MH 4

Mon	1:15 - 2:45	Beglarian
Mon	2:45 - 4:15	Coker
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Wed	11:00 - 12:30	Anderson
Wed	1:30 - 3:00	Korte
Thu	1:30 - 3:30	Composition Class

MR. FOSS — Hawthorne 1

Mon	9:00 - 10:00	Hetu
Mon	10:00 - 11:00	Baksa
Mon	11:00 - 12:00	Hannay
Tue	10:00 - 11:00	Horvit
Tue	11:00 - 12:00	Dubman
Tue	1:30 - 3:30	Comp. Reading Class (Hawth. 2)
Wed	10:00 - 11:00	DeVoto
Wed	11:00 - 12:00	Lucier
Thu	10:00 - 12:00	Composition Class

MR. KIRCHNER — Hawthorne 2

Mon	10:00 - 11:00	Braunlich
Mon	11:00 - 12:00	Cacioppo
Tue	1:30 - 3:30	Comp. Reading Class (Hawth. 2)
Wed	10:00 - 11:00	Duffy
Wed	11:00 - 12:00	Frohne
Fri	10:00 - 11:00	Scavarda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman
Sat	10:00 - 12:00	Composition Class

BERKSHIRE MUSIC CENTER

*Attendance Required

Composition

SECOND WEEK
6 July 1959

Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9:15 - 12:15 Festival Chorus CH M H		9 - 11 Festival Chorus CH M H	10 - 1 Comp. Class Mr. Foss HAWTH. 1	9 - 11 Festival Chorus CH M H	10 - 12 Comp. Class Mr. Kirchner HAWTH. 2
	1:30 - 3:30 Comp. Reading Session HAWTH. 2	10 - 1 Comp. Class Mr. Foss HAWTH. 1	2:00 - 4:00 Comp. Class Mr. Copland MH 4		
		3:15 - 4:15 Aspects of Music CH M H		3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Special Chorus CH M H		4:30 - 5:30 *Special Chorus CH M H		

BERKSHIRE MUSIC CENTER
COMPOSITION

SECOND WEEK
6 July 1959

MR. COPLAND — MH 4

Mon	1:30 - 3:00	Beglarian
Mon	3:00 - 4:30	Coker
Tue	1:30 - 3:30	Comp. Reading Session (Hawth.2)
Wed	11 - 12:30	Anderson
Wed	1:30 - 3:00	Korte
Thu	2:00 - 4:00	Composition Class

MR. FOSS — HAWTH. 1

Mon	10:00 - 10:30	Hetu
Mon	10:30 - 11:00	Baksa
Mon	11:00 - 11:30	Hanney
Mon	11:30 - 12:00	Horvit
Tue	10:30 - 11:00	Dubman
Tue	11:00 - 11:30	De Voto
Tue	11:30 - 12:00	Lucier
Tue	1:30 - 3:30	Comp. Reading Session(Hawth 2)
Wed	10:00 - 1	Composition Class
Thu	10:00 - 1	Composition Class

MR. KIRCHNER — HAWTH. 2

Mon	10:00 - 11:00	Braunlich
Mon	11:00 - 12:00	Cacioppo
Tue	1:30 - 3:30	Comp. Reading Session(Hawth 2)
Wed	10:00 - 11:00	Duffy
Wed	11:00 - 12:00	Frohne
Fri	10:00 - 11:00	Scav arda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman
Sat.	10:00 - 12:00	Composition Class

BERKSHIRE MUSIC CENTER

THIRD WEEK
13 July 1959

*Attendance Required

Composition

Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9:15 - 12:15 Festival Chorus THEATRE		9 - 11 Festival Chorus THEATRE		9 - 11 Festival Chorus THEATRE	10 - 12 Comp. Class Mr. Kirchner HAWTH. 2
		10 - 1 Comp. Class Mr. Foss HAWTH. 1			10 - 1 Comp Class Mr. Foss HAWTH. 1
	1:30 - 3:30 Comp. Reading Session SHED	3:15 - 4:15 Aspects of Music CH M H	2:00 - 4:00 Comp. Class Mr. Copland MH 4	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Special Chorus THEATRE		4:30 - 5:30 *Special Chorus THEATRE		

BERKSHIRE MUSIC CENTER
COMPOSITION

THIRD WEEK
13 July 1959

MR. COPLAND — MH 4

Mon	1:30 - 3:00	Beglarian
Mon	3:00 - 4:30	Coker
Tue	1:30 - 3:30	Comp. Reading Session (Shed)
Wed	1:30 - 3:00	Anderson
Thu	2:00 - 4:00	Composition Class
Fri	1:30 - 3:00	Korte

MR. FOSS — HAWTHORNE 1

Mon	10:00 - 10:30	Hetu
Mon	10:30 - 11:00	Baksa
Mon	11:00 - 11:30	Hannay
Mon	11:30 - 12:00	Horvit
Tue	10:30 - 11:00	Dubman
Tue	11:00 - 11:30	De Voto
Tue	11:30 - 12:00	Lucier
Tue	1:30 - 3:30	Comp. Reading Session (Shed)
Wed	10:00 - 1:00	Composition Class
Sat	10:00 - 1:00	Composition Class

MR. KIRCHNER — HAWTHORNE 2

Mon	10:00 - 11:00	Braunlich
Mon	11:00 - 12:00	Cacioppo
Tue	1:30 - 3:30	Comp. Reading Session (Shed)
Wed	10:00 - 11:00	Duffy
Wed	11:00 - 12:00	Frohne
Fri	10:00 - 11:00	Scavarda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman
Sat	10:00 - 12:00	Composition Class

BERKSHIRE MUSIC CENTER

*Attendance Required

Composition

FOURTH WEEK
20 July 1959

Monday July 20	Tuesday July 21	Wednesday July 22	Thursday July 23	Friday July 24	Saturday July 25
9:15 - 12:15 Festival Chorus CH M H		9 - 11 Festival Chorus THEATRE	10 - 12 Comp. Class Mr. Kirchner HAWTH. 2	9 - 11 Festival Chorus THEATRE	
			10 - 1 Comp. Class Mr. Foss HAWTH. 1		10 - 1 Comp. Class Mr. Foss HAWTH. 1
	1:30 - 3:30 Comp. Reading Session HAWTH 2	3:15 - 4:15 Aspects of Music CH M H	2 - 4 Comp. Class Mr. Copland MH 4	3:15 - 4:30 Seminar in Contemporary Music CH M H	
	4:30 - 5:30 *Special Chorus CH M H		4:30 - 5:30 *Special Chorus THEATRE		

MR. COPLAND — MH 4

Mon	1:30 - 3:00	Beglarian
Mon	3:00 - 4:30	Coker
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Wed	1:30 - 3:00	Anderson
Thu	2:00 - 4:00	Composition Class
Fri	1:30 - 3:00	Korte

MR. FOSS — HAWTHORNE 1

Mon	10:00 - 10:30	Hetu
Mon	10:30 - 11:00	Baksa
Mon	11:00 - 11:30	Hannay
Mon	11:30 - 12:00	Horvit
Tue	10:30 - 11:00	Dubman
Tue	11:00 - 11:30	De Voto
Tue	11:30 - 12:00	Lucier
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Thu	10:00 - 1:00	Composition Class
Sat	10:00 - 1:00	Composition Class

MR. KIRCHNER — HAWTHORNE 2

Mon	10:00 - 11:00	Braunlich
Mon	11:00 - 12:00	Cacioppo
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Wed	10:00 - 11:00	Duffy
Wed	11:00 - 12:00	Frohne
Thu	10:00 - 12:00	Composition Class
Fri	10:00 - 11:00	Scavarda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman

BERKSHIRE MUSIC CENTER

*Attendance REquired

Composition

FIFTH WEEK
27 July 1959

Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday Aug. 1
9:15 - 12:15 *Festival Chorus CH M H	10 - 1 Comp. Class Mr. Foss HAWTH. 1	9 - 11 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	10 - 1 Comp.Class Mr. Foss HAWTH. 1 10 - 12 Comp. Class Mr. Kirchner HAWTH. 2
	1:30 - 3:30 Comp. Reading Session HAWTH. 2	3:15 - 4:15 Aspects of Music CH M H	2 - 4 Comp. Class Mr. Copland MH 4	3:15 - 4:30 Seminar in Contemporary Music CH M H	

BERKSHIRE MUSIC CENTER
COMPOSITION

FIFTH WEEK
27 July 1959

MR. COPLAND — MH 4

Mon	1:30 - 3:00	Beglarian
Mon	3:00 - 4:30	Coker
Tue	1:30 - 3:30	Comp.Reading Session (Hawth. 2)
Wed	1:30 - 3:00	Anderson
Thu	2:00 - 4:00	Composition Class
Fri	1:30 - 3:00	Korte

MR. FOSS — HAWTHORNE 1

Mon	11:00 - 11:30	Hannay
Mon	11:30 - 12:00	Horvit
Tue	10:00 - 1:00	Composition Class
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Thu	9:00 - 9:30	Hetu
Thu	9:30 - 10:00	Baksa
Thu	10:00 - 10:30	Dubman
Thu	10:30 - 11:00	De Voto
Thu	11:00 - 11:30	Lucier
Sat	10:00 - 1:00	Composition Class

MR. KIRCHNER — HAWTHORNE 2

Tue.	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Thu	1:30 - 2:30	Braunlich
Thu	2:30 - 3:30	Cacciopo
Thu	3:30 - 4:30	Duffy
Fri	10:00 - 11:00	Scavarda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman
Fri	2:00 - 3:00	Frohne
Sat	10:00 - 12:00	Composition Class

*Attendance Required

BERKSHIRE MUSIC CENTER

Composition

SIXTH WEEK
3 August 1959

Monday August 3	Tuesday August 4	Wednesday August 5	Thursday August 6	Friday August 7	Saturday August 8
9:15 - 12:15 *Festival Chorus THEATRE	9:30 - 12:30 Comp. Class Mr. Foss HAWTH. 1	9:00 *Festival Chorus THEATRE 10:00 *Festival Chorus with BSO SHED	10 - 1 Comp. Class Mr. Foss HAWTH. 1	9:00 - 12 *Festival Chorus THEATRE	10 - 12 Comp. Class Mr. Kirchner HAWTH. 2
	1:30 - 3:30 Comp. Reading Session HAWTH. 2	3:15 - 4:15 Aspects of Music CH M H	2 - 4 Comp. Class Mr. Copland MH 4	3:15 - 4:30 Seminar in Contemporary Music CH M H	

MR. COPLAND — MH 4

Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Wed	1:30 - 3:00	Anderson
Thu	11:30 - 1:00	Beglarian
Thu	2:00 - 4:00	Composition Class
Fri	11:00 - 12:30	Coker
Fri	1:30 - 3:00	Korte

MR. FOSS — HAWTHORNE 1

Mon	1:00 - 1:30	Hetu
Mon	1:30 - 2:00	Baksa
Mon	2:00 - 2:30	Hannay
Mon	2:30 - 3:00	Horvit
Mon	3:00 - 3:30	Dubman
Mon	3:30 - 4:00	De Voto
Mon	4:00 - 4:30	Lucier
Tue	9:30 - 12:30	Composition Class
Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Thu	10:00 - 1:00	Composition Class

MR. KIRCHNER — HAWTHORNE 2

Tue	1:30 - 3:30	Comp. Reading Session (Hawth. 2)
Thu	10:00 - 11:00	Braunlich
Thu	11:00 - 12:00	Caccioppo
Thu	12:00 - 1:00	Duffy
Fri	10:00 - 11:00	Scavarda
Fri	11:00 - 12:00	Sussman
Fri	12:00 - 1:00	Parchman
Fri	2:00 - 3:00	Frohne
Sat	10:00 - 12:00	Composition Class

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

COMPOSER'S FORUM

Sunday, July 12, 1959 at 8:30 P.M. - In the Chamber Music Hall

Moderator - Aaron Copland

LITA LIPSCHUTZ DUBMAN (Cambridge, Mass.) — Sonata for Flute and Piano

Allegro con spirito
Andante
Presto

WILSON COKER (Oneonta, New York) — Music to a Solemn Theme for String Quintet

Very slow and rather freely
Fast

JACQUES HETU (Quebec, Canada) — Toccata for Piano

JOHN DUFFY (Interlaken, Mass.) — Song Group

Rain.....James Joyce
Alone.....James Joyce
A Letter to Her Sons.....Ethel Rosenberg
Lullaby.....Berthold Brecht

ROBERT BAKSA (Tucson, Arizona) — Divertimento for Wind Instruments

Moderato preciso
Larghetto espressivo
Allegro con brio

FROMM FELLOWSHIP PLAYERS

Peter Marsh - violin
Theodora Mantz - violin
Scott Nickrenz - viola
Donald McCall - violoncello
Lytton DeSylva - flute
Corinne Curry - soprano
Dorothy Kidney - oboe
William O. Smith - clarinet
Ruth Moss - bassoon
Eugene Wade - French horn
Paul Jacobs - piano
William Brohn - contrabass
(orchestra department)

BALDWIN PIANO

Rain James Joyce

Rain has fallen all the day
Oh come among the laden trees.
The leaves lie thick,
Along the way of memory.

Staying - a little,
By the way of memories
Shall we depart?

Come my beloved,
Where I may speak - to
Your heart.

Alone James Joyce

The moon's grey-golden meshes make
All night a veil.
The shorelamps in the sleeping lake
Laburnum tendrils trail.

The sly reeds whisper to the night
A name - her name
And all my soul is a delight,
A swoon of shame.

A Letter to Her Sons "If We Die" Ethel Rosenberg

You shall know, my sons,
why we leave the song unsung,
the book unread, the work
undone - to rest beneath the
sod.

Mourn no more, my sons, no
more why lies and smears
were framed, the tears we
shed, the hurt we bore to
all shall be proclaimed

Earth shall smile, my sons, and
green above our resting place,
the killing end, the world
rejoice in brotherhood and
peace.

Work and build, my sons, and
build a monument to love
and joy - to human worth,
to faith we kept for you
my sons - for you.

Lullaby Berthold Brecht
(from Mother Courage)

Lullaby my baby
What's that in the hay?
The neighbor's child is crying
But mine, he's so gay!
Neighbor's child's in tatters
But silk is your due
From the robe of an angel
Made over for you
Not a crust has the neighbor's child
You have a cake
If it's too stale for you
Pray, do but speak!
Lullaby my baby
What's that rustling there?
Neighbor's child's in Poland
Mine's who knows where.

COMPOSERS' FORUM

Sunday, July 19, 1959 at 8:30 P.M. - In the Chamber Music Hall

Lukas Foss - Moderator

HELMUT BRAUNLICH (Washington, D.C.) — Adagio and Allegro for French Horn and String Quartet

KARL KORTE (Troy, N.Y.) — Fantasy for Violin and Piano

ROGER HANNAY (Moorhead, Minn.) — Divertimento for Woodwind Quintet

Andante - Allegretto grazioso
Adagio
Moderato grazioso
Allegro moderato

GRANT BEGLARIAN (Plymouth, Mich.) — Sonata No.1 for Violoncello and Piano

Moderately fast
Very lively
Slow
Fast and lively

VINCENT FROHNE (LaPorte, Ind.) — String Trio

Allegro molto
Adagio con moto
Allegro guisto

FROMM FELLOWSHIP PLAYERS

Peter Marsh - violin
Theodora Mantz - violin
Scott Nickrenz - viola
Donald McCall - violoncello
Lytton DeSylva - flute
Dorothy Kidney - oboe
William O. Smith - clarinet
Ruth Moss - bassoon
Eugene Wade - French horn
Paul Jacobs - piano

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this concert and to the numerous other instrumental and choral performances by Tanglewood students. We hope that you will inform others of this opportunity and will encourage them to enroll as members.

The Composition Department presents a

Composers' Forum

Sunday, July 26, 1959 at 8:30 P.M. - Chamber Music Hall

Panel of Speakers

Aaron Copland

Lukas Foss

Leon Kirchner

Jacob Avshalomov

Subject

"The Composer's Role"

COMPOSERS' FORUM
Sunday, August 2, 1959 at 8:30 P.M. - Chamber Music Hall

Leon Kirchner - Moderator

MICHAEL HORVIT (Pepperell, Mass.) — String Quartet

Very slowly - Quickly — Slowly
Minuet, fast — Fugue, fast

SONG GROUP

HELMUT BRAUNLICH (Washington, D.C.)
The Dismantled Ship
The First Dandelion
(Whitman)

JACQUES HETU (Quebec, Canada)
Flute
(St. Denis Garneau)

LITA L. DUBMAN (Cambridge, Mass.)
Departure
(St. Vincent Millay)

JAMES ANDERSON (Buffalo, N.Y.)
Windows in the Vale
He It Is
The Day is No More
Light, My Light
(Tagore, "Gitanjali")

GEORGE CACIOPPO (Monroe, Mich.) — String Trio

KARL KORTE (Troy, N.Y.) — Dedication Dylan Thomas, for Baritone and String Quartet

DONALD SCAVARDA (Iron Mountain, Mich.) — Groups for Piano
Song No. 3; from cycle (Hitomaro)

Harold Farberman - Conductor

ALVIN LUCIER (Greensboro, N.C.) — I Sing of a Maiden
(Anonymous; XV Century Carol)

Conducted by the composer

FROMM FELLOWSHIP PLAYERS

Peter Marsh - violin
Theodora Mantz - violin
Scott Nickrenz - viola
Donald McCall - violoncello
Lytton DeSylva - flute
William O. Smith - clarinet
Ruth Moss - bassoon
Paul Jacobs - piano
Corinne Curry - soprano

Additional Performers

Anderson
Nancy Plett - contrabass
Carmine Campione - bass clarinet

Korte
David Clatworthy - baritone

Scavarda
John Harbison - baritone
Wilson Coker - trumpet
Michael Horvit - trombone
Dan Hunt - guitar
Roy Maynard - percussion

BALDWIN PIANO

THE FROMM FELLOWSHIP PLAYERS

Peter Marsh	Violin
Theodora Mantz	Violin
Scott Nickrenz	Viola
Donald McCall	Violoncello
Lytton DeSilva	Flute
Dorothy Kidney	Oboe
William O. Smith	Clarinet
Ruth Moss	Bassoon
Eugene Wade	French Horn
Paul Jacobs	Piano
Corinne Curry	Soprano

BERKSHIRE MUSIC CENTER

Fromm Schedule

SECOND WEEK
6 July 1959

	Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9:30					Baksa Wind Quintet	
10:30	Schuller String Quartet	Schuller Wind Quintet (Mazzeo)	Schuller String Quartet	Schuller Wind Quintet	Korte String Quartet and baritone	
11:30	Baksa Wind Quintet	Korte String Quartet and baritone	Baksa Wind Quintet	Korte String Quartet and baritone	Duffy Sop. and piano	
1:30	Coker String Quintet	Class	Coker String Quintet	Putsché (cond.)		
2:30	Duffy Sop. and piano	Class	Duffy Sop. and piano			
3:30					3:15 Seminar	

(Coker - C.B.-William Brohn)
(Korte - Baritone
(Putsché - Cond.

BERKSHIRE MUSIC CENTER

FROMM PLAYERS

THIRD WEEK
13 July 1959

	Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9:30						
10:30	Korte String Quartet and baritone	Schuller Wind Quintet	Korte	Hannay	Korte	
11:30	Beglarian 'cello & piano	Smith cl,vl,vlc,piano	Putsche		Smith	
1:30	Hannay Wind Quintet	Orbon fl,ob,cl,sop. String Quartet (harp) cond.	Berger Wind Quartet	Orbon	Schuller Wind Quintet	
2:30	Schuller Wind Quintet			Beglarian 'cello & piano		Putsche
3:30		Berg fl,ob,cl,bsn,hrn Trp(Coker),trb(Horvit) Cond. (Pearlman)	Berg (rehearsal stage)	Berg (CH M H)	3:15 Seminar	
4:30		Ross ob,bsn(Stravinsky) fl,ob,cl,bsn,piano (Villa-Lobos) cl,piano(Miller)	Ross	Ross		

Berg	Stravinsky Mass	Miller	Orbon
Tuthill - picc.	Hedrick - ob	Campione - b.cl.	Turner - harp
Slocum - hrn	Hilts - E.hrn		
Gnam - E.Hrn	Miley - bsn	Villa-Lobos	
Avedisian - E♭cl.	Dechario - trb	Hill - harp	
Campione - b.cl.	Edelman - trb	Meisel - celesta	
Suckno - c.bsn	Horvit - trb	Campione - sax	
	Powers - trb		
	Marcellus - trb		

Berkshire Music Center

FOURTH WEEK
20 July 1959

Fromm Players

	Reh. ST. Monday July 20	Reh. St. Tuesday July 21	CH M H Wednesday July 22	CH M H Thursday July 23	CH M H Friday July 24	CH M H Saturday July 25
9:30	Schuller Str. Quartet (Kroll)	Schuller Wind Quintet	Schuller Str. Quartet	Schuller Wind Quintet	Schuller Str. Quartet	
10:30	Schuller Wind Quintet	Berger Wind Quartet	Schuller Wind Quintet	Schuller Str. Quartet	Schuller Wind Quintet	Cacioppo
11:30	Smith cl, vl, vlc, piano	Smith	Songs sop. & piano	Horvit		Horvit
1:30	Orbon fl,ob,cl,scp., str. quartet,harp (Farberman)	Glass	Horvit Str. Quartet	Cacioppo Str. Trio	Songs	Songs
2:30	Putsche (all players) (Crosdale		3:00 Aspects	Songs	3:15 Seminar	
3:30		Berg fl,ob,cl,bn,hn, trp(Coker),Trb(Horvit) piano(Foss)	Berg	Berg		Berg
4:30		Miller cl,piano (Ross)				

Berg
Tuthill -picc.
Slocum - hrn
Gnam - E.hrn
Avedisian - Eb cl.
Campione - b. cl.
Suckno - c. bsn

Orbon
Lynn Turner- harp

BERKSHIRE MUSIC CENTER

Fromm Players

FIFTH WEEK
27 July 1959

	REH. STAGE	REH. STAGE	CH M H	CH M H	CH M H	CH M H
	Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday Aug. 1
9:30			Horvit	Horvit		
10:30		Cacioppo St. Trio	Korte	Korte	Horvit	
11:30	Horvit St. Qt.	Korte St.Qt. & baritone	Lucier	Cacioppo	Cacioppo	Korte
1:30	Lucier Sop., 2vls fl,cl,bsn	Class	Scavarda Song v.,fl,cl,trp,trb. piano, sop. (Farberman)	Scavarda	Scavarda	
2:30	Songs Sop. and Piano			Lucier	Songs Sop. & piano 3:15	
3:30		Berg(stage) (Foss)	Berg (stage)	Berg (CH M H)	Seminar	Anderson
4:30					Anderson Sop, bass cl cb	

7:30
Dalla piccola
Sop---Eb cl
Bbcl, bass cl

7:30
Dallapiccola
Anderson
bass cl-Campione
cb -Plett

7:30
Dallapiccola
Dallapiccola
Eb cl.-
Avedisian
Bass cl.-Campione

From orchestra
Berg
Tuthill-picc.
MacGaffey - hrn
Suckno__c.bsn

Gnam-E.hrn
Avedisian-Eb cl
Campione -b.cl

Scavarda
vibes
Perc.
Dan Hunt - guitar

BERKSHIRE MUSIC CENTER

SIXTH WEEK
3 August 1959

Fromm Players

	(Reh. ST.) Monday Aug. 3	(Ch M H) Tuesday Aug. 4	(Ch M H) Wednesday Aug. 5	(Ch M H) Thursday Aug. 6	(Ch M H) Friday Aug. 7	(Ch M H) Saturday Aug. 8
9:30		Kirchner ST.Qt.	Kirchner	Kirchner		
10:30	Krenek Strings	Krenek Winds	Korte Violin & piano	Korte	Krenek Strings	
11:30	Krenek Winds	Krenek Strings	Frohne St. Trio	Frohne	Krenek Winds	
1:30		Class Bn, hrn St. Qt	Talma fl,ob,bn, (theatre)	Class (Krenek)		Reading Session
2:30			Krenek Winds (Reh. Stage)		3:15 Seminar	
3:30				6:00 Tanglewood on Parade		

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

A Concert by the Fromm Fellowship Players
Tuesday, July 21, 1959 at 8:30 P.M. - Chamber Music Hall

ARTHUR BERGER — Quartet in C Major for Woodwinds (1941)

Allegro moderato
Andante
Allegro vivace e leggermente

WILLIAM O. SMITH — Quartet for Clarinet, Violin, Violoncello and Piano (1959)

Rhythmic — Flowing — Spirited

JULIAN ORBON — Himnus ad Galli Cantum (1957)

Harold Farberman - Conductor

INTERMISSION

THOMAS PUTSCHÉ — Fantasy Pieces for Nine Instruments (1959)
Commissioned by Jack H. Lund for The Berkshire Music Center.

Dance — Air — Finale

John Crosdale - Conductor

EDWARD JAY MILLER — The Cataclysm (1959)
A chamber piece for five players and mixed chorus.* Dedicated to The Berkshire Music Center.

Hugh Ross - Conductor

FROMM FELLOWSHIP PLAYERS

Peter Marsh - violin
Theodora Mantz - violin
Scott Nickrenz - viola
Donald McCall - violoncello
Lytton DeSylva - flute
Dorothy Kidney - oboe
William O.Smith - clarinet
Ruth Moss - bassoon
Eugene Wade - French horn
Paul Jacobs - piano
Corinne Curry - soprano

FROM THE ORCHESTRAL DEPARTMENT

Lynne Turner - harp
Carmine Campione - bass clarinet
Rainer Kuisma - vibraphone
Roy Maynard - percussion

*MEMBERS OF THE TANGLEWOOD CHOIR

BALDWIN PIANO

Julian Orbon - Hymn for the Crowing of the Cock

The cock, messenger of dawn, bespeaks
the nearness of light; Christ, wakener
of souls, calls us to a new life.

The crowing of the cock, which rouses
his companions, the fowls, before the
light of day begins to shine, is an
image of our Judge.

Our Saviour revealed to Peter the mystery
enshrined in this fowl, foretelling that
he would deny Him thrice before the
crowing of the cock.

Thou, Christ, drive away sleep, unloose
the shackles of the night, forgive the
ancient sin, fill us with thy new light.

Aurelio Prudencio

Edward Jay Miller - The Cataclysm

There was a time when earth and sky were young.
No creatures lunged through the soft morass,
And there was no one to hear
The sound of moccasinned feet in the grass.

Then man rose from a pool of cells
And from the forming of those cells into thoughts
And into fingers that could form again;
Hands that bent the clay into bowls and bricks,
Wrenched the rocks from their sockets,
Felled and husked the tallest trees so that he could
build yet more ---

As though it were that,
If he should stop his building,
Some cataclysm
Would turn all hands again to clay;
And over all would wind the soft morass
And the echo of moccasinned feet in the grass.

Andrew Oerke

INGOLF DAHL was born in Hamburg, Germany, in 1912, educated in Sweden and Switzerland, and later studied with Stravinsky. He came to the United States in 1935, settling on the West Coast. In 1952, 1953, 1955 and 1956 he served on the Berkshire Music Center faculty in addition to his teaching at the University of Southern California. Dahl has written in many forms and media.

ARNOLD FRANCHETTI was born in Lucca, Italy, in 1906. After taking his degree in the sciences, he returned to the musical studies begun with his composer-father. He came to the United States in 1947, after a ten-year interruption in his musical life, and settled in Hartford, Connecticut, where he teaches at the Hartt College of Music. He has written many orchestral and chamber works as well as seven operas with English texts.

THE FROMM FELLOWSHIP PLAYERS

are a group of young musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for the study and performance of contemporary music at the Berkshire Music Center. The Fromm Fellows, and students from other Berkshire Music Center divisions, are heard in the *Seminar in Contemporary Music*, the *Aspects of New Music* series, and the Composers' Forums (Chamber Music Hall, Sundays at 8:30, July 12, 19, 26 and August 2).

PETER MARSH, *Violin*, Seattle, Washington
THEODORA MANTZ, *Violin*, Minneapolis, Minnesota
SCOTT NICKRENZ, *Viola*, Hamburg, New York
DONALD MCCALL, *Violoncello*, Kansas City, Missouri
LYTTON DESYLVA, *Flute*, New York, New York
DOROTHY KIDNEY, *Oboe*, Appleton, New York
WILLIAM O. SMITH, *Clarinet*, Manhattan Beach, California
RUTH MOSS, *Bassoon*, Newport News, Virginia
EUGENE WADE, *Horn*, Wichita, Kansas
PAUL JACOBS, *Piano*, Paris, France
CORINNE CURRY, *Soprano*, Boston, Massachusetts

The Fromm Music Foundation

is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

The Berkshire Music Center

was established by the Boston Symphony Orchestra in 1940, the realization of a long held aim of Serge Koussevitzky, then the Orchestra's Music Director. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Orchestra. The Composition Department faculty, headed by Aaron Copland, has included Milton Babbitt, Samuel Barber, Boris Blacher, Carlos Chavez, Luigi Dallapiccola, Irving Fine, Lukas Foss, Paul Hindemith, Arthur Honegger, Jacques Ibert, Leon Kirchner, Nicolai Lopatnikoff, Bohuslav Martinu, Olivier Messiaen, Darius Milhaud, Goffredo Petrassi, Roger Sessions, and Ernst Toch on its roster.

The Boston Symphony Orchestra

since its establishment in 1881 has figured prominently in the introduction of new music. Its early conductors, Gericke, Muck, Monteux, helped establish the music of Brahms, Strauss, Debussy, and Stravinsky in the orchestral repertoire. More recently, under the direction of Serge Koussevitzky (1924–1949) and Charles Munch (since 1949), the Orchestra has maintained and strengthened its historic position through its commissions, awards, and performances and in the operation of the Berkshire Music Center Composition Department.

BALDWIN PIANO PRINTED IN U.S.A.

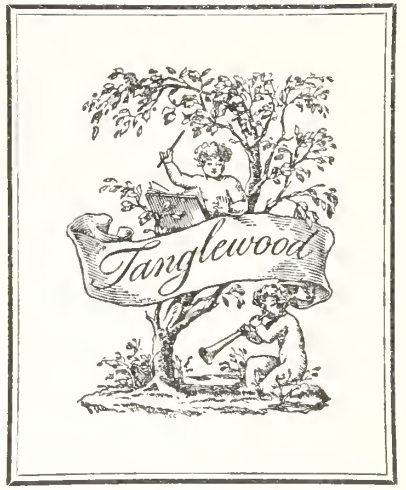
BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

Contemporary Music

PRESENTED UNDER THE AUSPICES OF THE

Fromm Music Foundation



at

TANGLEWOOD

LENOX, MASSACHUSETTS

1959

The TANGLEWOOD STUDY GROUP

The nature of the Tanglewood Study Group remained unchanged in the 1959 session. This permitted two and four week enrollment as well as the complete six week attendance. Mr. Jacob Avshalomov was head of the department and his associates were Florence Dunn and James Bastien, the latter for Piano Ensemble.

The division's course of work included full meetings of the students, chamber music assignments with Vladimir Resnikoff and Einar Hansen, formation of a small ensemble conducted by Auditor Conducting students, and piano ensemble classes. All members except those enrolled for two weeks were in the Festival Chorus.

Seminar in Contemporary Music

Aspects of New Music Lecture-Concerts

Fridays at 3:15
CHAMBER MUSIC HALL

• July 3 — Leon Kirchner
Materials of Musical Composition
String Quartet No. 2 (1958)

• July 10 — Aaron Copland
Recent European Piano Music
Olivier Messiaen (b. 1908)
Quatres Etudes de Rythme (1950)
Karlheinz Stockhausen (b. 1928)
Klavierstück XI (1956)
Pierre Boulez (b. 1925)
Piano Sonata No. 1 (1946)

• July 17 — Hugh Ross
Phases of Contemporary Choral Literature
Igor Stravinsky (b. 1882) *Mass* (1948)
Heitor Villa-Lobos (b. 1887) *Nonet* (1923)

• July 24 — Gunther Schuller
Introductory Talk by MR. SCHULLER
String Quartet (1957)
(Commissioned by the Fromm Music Foundation)
Wind Quintet (1958)

• July 31 — Robert Craft
New Music and Performance Problems
Luigi Dallapiccola (b. 1904)
Goethe-Lieder (1953) Alban Berg (1885–1935)
Chamber Concerto for Piano, Violin and Wind Instruments (1925)

• August 7 — Ernst Krenek
Introductory Talk by MR. KRENEK
Sechs Vermessene, for Piano (1958)
Pentagram, for Wind Quintet (1957)
String Quartet No. 6 (1936)

A Concert of Contemporary Chamber Music

PERFORMED BY MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA *and* GUEST ARTISTS

Monday, July 13 at 8:30
THEATRE-CONCERT HALL

Program

SONATA FOR FLUTE AND PIANO, OP. 94 (1943) . . *Serge Prokofieff (1891–1953)*
I Moderato II Scherzo III Andante IV Allegro con brio

QUARTET FOR VIOLIN, VIOLA, CELLO AND PIANO (1957) . . *Ingolf Dahl (b. 1912)*
I Fantasia: Allegro moderato ed appasionato II Antiphon
III Rondo alla campanella: Allegro molto vivace
(Commissioned by the Fromm Music Foundation)

DIARY OF ONE WHO VANISHED (1919), FOR TENOR, ALTO,
TRIO OF WOMEN'S VOICES, AND PIANO . . . . . *Leoš Janáček (1854–1928)*

THREE RICERCARI FOR FIFTEEN INSTRUMENTS (1958) . *Arnold Franchetti (b. 1906)*
(Commissioned by the Fromm Music Foundation: First Performance)

Members of the Boston Symphony Orchestra

DORIOT ANTHONY DWYER, *Flute*
RALPH GOMBERG, *Oboe*
GINO CIOFFI, *Clarinet*
SHERMAN WALT, *Bassoon*
CHARLES SMITH, *Percussion*
JAMES STAGLIANO, *Horn*
ROGER VOISIN, *Trumpet*
WILLIAM GIBSON, *Trombone*
EVERETT FIRTH, *Timpani*
BERNARD ZIGHERA, *Piano*
RICHARD BURGIN, *Violin*
GEORGE ZAZOFSKY, *Violin*
JOSEPH DE PASQUALE, *Viola*
SAMUEL MAYES, *Cello*
GEORGES MOLEUX, *Bass*

RICHARD BURGIN, *Associate Conductor of the Boston Symphony Orchestra*
JESUS MARIA SANROMA, *Piano*
ROBERT PRICE, *Tenor;* LOUISE PARKER, *Alto*
JOANNE MORYL, SALLY WILLER, *Sopranos*

TANGLEWOOD STUDY GROUP

SIX WEEKS

Berkman, Dora
Blum, Gretchen M.
Budziak, Richard E.
Cardillo, Francis C.
Cole, David S.
Dannreuther, Susan
Geissinger, Barbara C.
Haakenson, Mary
Huse, Mary Jane
Lee, Susan
McIntire, Deborah E.
Markovitz, Zelda
Muehling, Sylvia
Pottle, Ralph R., Jr.
Salzman, Richard
Snider, Gerald J.
Stone, Elizabeth
Stutsman, Carol J.
Uhl, Eleanor
Walker, Mark A.

FIRST FOUR WEEKS

Alexander, Beatrice S.
Bishop, Albert E.
Spizer, Bernice M.
Tubbs, Alan P.
Vashaw, Cecile
Willison, Paul R.

SECOND FOUR WEEKS

Bausher, Noel Elizabeth
Cohen, Marcis R.
Cohn, Richard
Dryden, Hayden T.
Migliorini, Ruth H.
Rasmussen, Joyce M.
Wentworth, David S.

FIRST TWO WEEKS

Greenwald, June R.
Kimball, Jeanne
Laurendeau, Jean
Mattison, Margaret S.
Smith, Helen J.
*Smith, Julia

SECOND TWO WEEKS

Adesserman, Sarah
Anderson, Lloyd T.
Church, Francis LeB.
Gaymon, Doris
Girard, Paulette
Hall, Irene
Gordon, Eva
Pullan, Anna M.
Robinson, Ruth
Segal, Shirley A.

LAST TWO WEEKS

Cion, Maurice C.
Cohan, Eileen D.
Davis, Harvey Owen
**Daly, Clark
Dees, James E.
Halpern, Fanny
Kaplan, Florence
Kritikos, Haralambos Nicholas
Levy, Emilie
Lubars, Eileen T.
Lund, Jack H.
**Pratt, Margaret
Schreiber, James L.
Spencer, C. David
Willig, Doris

* = three weeks

** = one week

BERKSHIRE MUSIC CENTER

*Attendance Required

Tanglewood Study Group

FIRST WEEK
29 June 1959

Monday June 29	Tuesday June 30	Wednesday July 1	Thursday July 2	Friday July 3	Saturday July 4
9:15 - 12:15 *Festival Chorus CH M H		9 - 11 *Festival Chorus CH M H		9 - 11 *Festival Chorus CH M H	
	1 - 2:30 *Tanglewood Study Group BARN		1 - 2:30 *Tanglewood Study Group BARN		1 - 2:30 *Tanglewood Study Group BARN
1:30 - 3 *Tanglewood Study Group CH M H		1:30 - 3 *Tanglewood Study Group BARN		1:30 - 3 *T.S.G. Instruments REH. ST.	
	2:30 - 4 *Piano Ensemble Sec. A BARN		2:30 - 4 *Piano Ensemble Sec. B BARN	1:30 - 3 *T.S.G. Vocalists BARN	
	2:30 - 3:30 Solfege STUDIO H	3:15 - 4:15 Aspects of Music CH M H	2:30 - 3:30 Solfege STUDIO H	1:30 - 2:30 Solfege STUDIO H	2:30 - 4 *Piano Ensemble Sec. C BARN
				3:15 - 4:30 Seminar in Contemporary Music CH M H	
			8:30 BMC Orchestra Concert SHED		

LENOX

BERKSHIRE MUSIC CENTER

Tanglewood Study Group

SECOND WEEK
6 July 1959

*Attendance Required

Monday July 6	Tuesday July 7	Wednesday July 8	Thursday July 9	Friday July 10	Saturday July 11
9:15 - 12:15 *Festival Chorus CH M H	10 - 12 *Tanglewood Study Group BARN	9 - 11 *Festival Chorus CH M H	10 - 12 *Tanglewood Study Group BARN	9 - 11 *Festival Chorus CH M H	
1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. A BARN	1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. B BARN	1:30 - 3 *T.S.G. Instruments REH. ST.	1 - 2:30 *Tanglewood Study Group BARN
	2:30 - 3:30 Solfege STUDIO H	3:15 - 4:15 Aspects of Music CH M H	2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *T.S.G. Vocalists BARN	2:30 - 4 *Piano Ensemble Sec. C BARN
				1:30 - 2:30 Solfege STUDIO H	
			8:30 BMC Orchestra Concert SHED	3:15 - 4:30 Seminar in Contemporary Music CH M H	

*Attendance Required

BERKSHIRE MUSIC CENTER

Tanglewood Study Group

THIRD WEEK
13 July 1959

Monday July 13	Tuesday July 14	Wednesday July 15	Thursday July 16	Friday July 17	Saturday July 18
9:15 - 12:15 *Festival Chorus THEATRE	10 - 12 *Tanglewood Study Group BARN	9 - 11 *Festival Chorus THEATRE	10 - 12 *Tanglewood Study Group REH. ST.	9 - 11 *Festival Chorus THEATRE	
1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. A BARN	1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. B BARN	1:30 - 3 *T.S.G. Instruments REH. ST.	1 - 2:30 *Tanglewood Study Group BARN
	2:30 - 3:30 Solfege STUDIO H	3:15 - 4:15 Aspects of Music CH M H	2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *T.S.G. Vocalists BARN	3:00 TAnglewood Study Group Demonstration BARN
				1:30 - 2:30 Solfege STUDIO H	
				3:15 - 4:30 Seminar in Contemporary Music CH M H	
			8:30 BMC Orchestra Concert SHED		

BERKSHIRE MUSIC CENTER

*Attendance Required

Tanglewood Study Group

FOURTH WEEK
20 July 1959

Monday July 20	Tuesday July 21	Wednesday July 22	Thursday July 23	Friday July 24	Saturday July 25
9:15 - 12:15 *Festival Chorus CH M H	10 - 12 *Tanglewood Study Group BARN	9 - 11 *FEstival Chorus THEATRE	10 - 12 *Tanglewood Study Group REH. ST.	9 - 11 *FEstival Chorus THEATRE	
1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. A BARN	1:30 - 3 *Tanglewodd Study Group BARN	1:30 - 3 *Piano Ensemble Sec. B BARN	1:30 - 3 *T.S.G. Instruments REH. ST.	1 - 2:30 *T.S.G. BARN
	2:30 - 3:30 Solfege STUDIO H	3:15 - 4:15 Aspects of Music CH M H	2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *T.S.G. Vocalists BARN	3 - 4:30 TSG Demonstration BARN
				1:30 - 2:30 Solfege STUDIO H	
				3:15 - 4:30 Seminar in Contemporary Music CH M H	
			8:30 BMC Orchestra Concert		

BERKSHIRE MUSIC CENTER

*Attendance Required

Tanglewood Study Group

FIFTH WEEK
27 July 1959

Monday July 27	Tuesday July 28	Wednesday July 29	Thursday July 30	Friday July 31	Saturday August 1
9:15 - 12:15 *Festival Chorus CH M H	10 - 12 *Tanglewood Study Group BARN	9 - 11 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE	
			10:00 *Festival Chorus with BSO SHED	10:00 *Festival Chorus with BSO SHED	
1:30 - 3 *Tanglewood Study Group CH M H	1:30 - 3 *Piano Ensemble Sec. A BARN	1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. B BARN	1:30 - 3 *T.S.G. Instruments REH. ST.	3 - 4:30 *Piano Ensemble Sec. C BARN
	2:30 - 3:30 Solfege STUDIO H	3:15 - 4:15 Aspects of Music CH M H	2:30 - 3:30 Solfege STUDIO H	1:30 - 3 *T.S.G. Vocalists BARN	
				1:30 - 2:30 Solfege STUDIO H	
				3:15 - 4:30 Seminar in Contemporary Music CH M H	
			8:30 BMC Orchestra Concert SHED		

BERKSHIRE MUSIC CENTER

Tanglewood Study Group

SIXTH WEEK
3 August 1959

Monday August 3	Tuesday August 4	Wednesday August 5	Thursday August 6	Friday August 7	Saturday August 8
9:15 - 12:15 *Festival Chorus THEATRE	10 - 12 *Festival Chorus THEATRE	9:00 *Festival Chorus THEATRE 10:00 * Festival Chorus with BSO SHED		9:00 - 12 *Festival Chorus THEATRE	
1:30 - 3 *Tanglewood Study Group BARN	1:30 - 3 *Piano Ensemble Sec. A BARN 2:30 - 3:30 Solfege STUDIO H 3:30 - 5 *T.S.G. BARN	1:30 - 3 *T.S.G. BARN 3:15 - 4:15 Aspects of Music CH M H	1:30 - 3 *T.S.G. BARN 2:30 - 3:30 Solfege STUDIO H 4:00 T.S.G. Demonstration BARN	1:30 - 3 *T.S.G. Instruments REH. ST. 1:30 - 3 *T.S.G. Vocalists BARN 1:30 - 2:30 Solfege STUDIO H 3:15 - 4:30 Seminar in Contemporary Music CH M H	1:30 *T.S.G. Demonstration BARN

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

INFORMAL CONCERT BY THE TANGLEWOOD STUDY GROUP

Jacob Avshalomov, Head
James Bastien and Florence A. Dunn, Associates

Saturday, July 11, 1959 at 3:00 p.m. - BARN

ALEXANDER TCHEREPNIN (1899 -) — Rondo for Two Pianos

Dora Berkman — Helen Smith

JOHANN SEBASTIAN BACH (1685 - 1750) — Sonata No. 2 for Flute and Piano

Siciliano.

Gretchen Blum, Flute — Helen Smith, Piano

JOHANNES BRAHMS (1833 - 1897) — Variations on a Theme by Haydn for two pianos

Variations 1, 2, 3, 4, 6, 7

Sylvia Muehling — Albert Bishop

WILLIAM BYRD (1543 - 1628) — Canon: Hey Ho, to the Greenwood

HENRY PURCELL (1658 - 1695) — Catch: Fie, Nay, Prithee, John

Madrigal: In These Delightful Pleasant Groves

THOMAS MORLEY (c. 1557 - c. 1603) — Madrigal: Sing We and Chant It

Entire Study Group

TANGLEWOOD STUDY GROUP 1959

Members

Dora Berkman
Albert Bishop
Gretchen Blum
Richard Budziak
David Cole
Susan Dannreuther
Barbara Geissinger
June Greenwald
Mary Haakenson
Mary Jane Huse
Jean Laurendeau
Zelda Markovitz
Margaret Mattison
Sylvia Muehling
Ralph Pottle Sr.
Richard Salzman
Helen Smith
Julia Smith
Bernice Spizer
Carol Stutsman
Alan Tubbs
Eleanor Uhl
Cecile Vashaw
Mark Walker
Paul Willison

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this performance as well as to the numerous other instrumental and choral performances of the Tanglewood students. We hope that you will inform your friends of these opportunities and will encourage them to enroll as members.

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

INFORMAL CONCERT BY THE TANGLEWOOD STUDY GROUP

Jacob Avshalomov, Head
James Bastien and Florence A. Dunn, Associates

Chamber Music supervised by
Einar Hansen and Vladimir Resnikoff

Saturday, July 25, 1959 at 3:00 p.m. - BARN

ORLANDO DI LASSO (1532 - 1594) — Three Madrigals:
Ich waiss mir ein Meidlein hübsch und fein
O occhi, manza mia
Mon coeur se recommande à vous

JOHN BENNETT (c. 1570 - 1615) — Madrigal: Let go, why do you stay me?

WOLFGANG AMADEUS MOZART (1756 - 1791) — Quartet K.285 in D major

Allegro

Gretchen Blum, Flute — Irene Hall, Violin
Ralph Pottle Sr., Viola — Francis Church, Violoncello

WOLFGANG AMADEUS MOZART — Sonata K. 547 in F major

Andante Cantabile - Allegro

Mary Jane Huse, Violin — Karen Brainen, Piano

JACOB AVSHALOMOV (1919 -) — Disconsolate Muse

Mary Haakenson, Flute — Sylvia Muehling, Piano

PAUL HINDEMITH (1895 -) — Sonata for Flute and Piano

Heiter bewagt - Sehr langsam - Sehr lebhaft - Marsch

Carol Stutsman, Flute — Sylvia Muehling, Piano

GEORGE FREDERICK HANDEL (1685 - 1759) — Concerto Grosso Op. 6 No. 9 in F major

Grave - Allegro - Larghetto - Menuet - Gigue

Chamber Orchestra

***

TANGLEWOOD STUDY GROUP 1959

Members

Lloyd Anderson
Noel Bausher
Dora Berkman
Gretchen Blum
Richard Budziak
Francis Church
Marcia Cohen
David Cole
Paulette Girard
Eva Gordon
Doris Gaymon
Mary Haakenson
Irene Hall
Mary Jane Huse
Zelda Markovitz
Sylvia Muehling
Ralph Pottle Sr.
Anna Pullan
Ruth Robinson
Richard Salzman
Shirley Segal
Bernice Spizer
Elizabeth Stone
Carol Stutsman
Alan Tubbs
Eleanor Uhl
Cecile Vashaw
Mark Walker
David Wentworth
Paul Willison

As a Friend of the Berkshire Music Center and contributor to the school, you have been invited to this performance as well as to the numerous other instrumental and choral performances of the Tanglewood students. We hope that you will inform your friends of these opportunities and will encourage them to enroll as members.

B A L D W I N P I A N O

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

I. Musical Literature covered during the first two weeks
June 29 through July 11

CHORAL:

J. S. Bach: Chorales, A Mighty Fortress
My soul there is a country

Avshalomov: Inscriptions from City of Brass

Madrigals

Morley: Sing we and chant it
April is in my Mistress' face
Shoot, False Love, I care not

Purcell: In these delightful pleasant groves

Canons and Catches

Boyce: Salute to the Queen
Byrd: He ho, to the Greenwood
Caldara: My Love
Callcott: Have you Sir John Hawkins' Hist'ry?
D. Diamond: Three Young Rats
Gumpelzhaimer: Ave Maria
Harrington: Give me the sweet delights of love
Hayes: Old Chairs to Mend
John of Fornsete: Sumer is icumen in
Q. Porter: Behold the Duck
Little Lamb
Praetorius: Viva la Musica
Purcell: Fie, Nay, Prithee, John
Five Reasons
He that drinks is immortal
I gave her cakes and I gave her ale

CHAMBER ORCHESTRA:

J. S. Bach: Art of the Fugue, Contrapunctus 1 and 4

Ray Green: Three Concert Pieces for winds and piano

Handel: Concerto Grosso Op. 6 No. 6 in g minor
Concerto Grosso Op. 6 No. 9 in F major

Haydn: Symphony No. 77 in B-flat

(continued)

CHAMBER MUSIC:

J.S.Bach: Sonata No. 2 in E-flat for flute and piano

Trio Sonata No. 2 in G

Beethoven: Violin Sonata Op. 24 No. 5 in F

deBoismortier: Sonata Op. 7 No. 5 for 3 flutes

Handel: Trio Sonata in G

Mozart: Violin Sonata in F No. 18

Trio for clarinet, viola and piano in E-flat

PIANO ENSEMBLE:

J. S. Bach: Piano Concerto in d minor

Brahms: Variations on a theme by Haydn Op. 56

Mendelssohn: Piano Concerto No. 1

Mozart: Sonata in D for two pianos

Stravinsky: Sonata in F
Three easy pieces

Tcherepnin: Rondo Op. 87a for two pianos

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BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

II. Musical Literature covered during the second two weeks
July 13 through July 25

CHORAL:

Avshalomov:	Inscriptions from "the City of Brass"
John Bennett:	Let go, why do you stay me?
Blow:	Begin the Song
des Pres:	Ave vera virginitas
di Lasso:	Non coeur se recommande a vous
	O occhi, manza mia
	Ich waiss mir ein Meidlein
Gibbons:	The Silver Swan
Morley:	April is in my mistress' face
	Dainty fine sweet nymph
Stravinsky:	Ave Maria

Catches

Harrington:	How great is the pleasure
Hilton:	She that will eat her breakfast in bed
Lenton:	The mate to a cock (rebus)
Purcell:	Five Reasons
	When V and I together meet
Webbe:	Now we are met

CHAMBER ORCHESTRA:

J. S. Bach:	Art of the Fugue, Contrapunctus 1 and 4
Ray Green:	Three Concert Pieces for winds and piano
Handel:	Concerto Grosso Op. 6 No. 9 in F major

CHAMBER MUSIC:

Avshalomov:	Disconsolate Muse (flute and piano)
J. S. Bach:	Trio Sonata No. 2 in G
Copland:	Sonata for violin and piano
Hindemith:	Sonata for flute and piano
Mozart:	Flute Quartet K. 285 in G
	Violin sonata K. 547 in F
Poulenc:	Trio for trumpet, horn and trombone

(continued)

PIANO ENSEMBLE: (four-hands, one and two pianos)

Copland:	Danzon Cubano
Beethoven:	Concerto No. 4 in G Marches
Debussy:	Petite Suite
Milhaud:	Scaramouche
Mozart:	Sonata for two pianos KV 448 Sonata in B-flat
Schubert:	Fantasy in f minor
Schumann:	Andante and variations

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III. Musical Literature covered during the third two weeks
July 27 through August 8, 1959

CHORAL: Gregorian chant: A solis ortus cardine

Binchois: Motet: A solis ortus cardine

Hindemith: Frau Musica (text by Luther)

CANONS AND CATCHES

Byrd: Hey ho to the Greenwood
Boyce: Salute to the Queen
Gumpelzhaimer: Ave Maria
Harrington: Give me the sweet delights of love
Nelham: How merrily looks the man that hath gold
Purcell: Five Reasons
I gave her cakes and I have her ale
He that drinks is immortal

N. Van Slyck: Rhythm Rounds

CHAMBER ORCHESTRA:

J.Christian Bach: Overture in B-flat

Henry Brant: Angels and Devils (for 11 flutes)

Toeschi: Symphony in D major

CHAMBER MUSIC:

J.S.Bach: Trio Sonata No. 2 in G major
Chausson: Poem for violin and piano
Haydn: Violin duos in D major Op. 102
Hook: Sonata in G Op. 83 No. 4 for 3 flutes
Mozart: Sonata No. 4 in a minor for violin and piano
Schumann: Romance for clarinet and piano

PERFORMED WITH BOSTON SYMPHONY ORCHESTRA (Charles Munch,Conductor)

Beethoven: Choral Fantasy Op. 80 (Rudolph Serkin, piano)
" Symphony No. 9

Berlioz: Requiem Op. 5 (John McCollum, tenor)

PIANO ENSEMBLE: (four-hands, one and two pianos)

Copland:	Danzon Cubano
Beethoven:	Marches
Debussy:	Petit Suite
Milhaud:	Scaramouche
Mozart:	Sonata for two pianos KV 448
	Sonata in B-flat
Schubert:	Fantasy in F -minor
Schumann:	Andante and variations
	Concerto in A-minor

PIANO ENSEMBLE: (four-hands, one and two pianos)

Copland:	Danzon Cubano
Beethoven:	Marches
Debussy:	Petite Suite
Milhaud:	Scaramouche
Mozart:	Sonata for two pianos KV 448 Sonata in B-flat
Schubert:	Fantasy in f minor
Schumann:	Andante and variations Concerto in a minor

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S O L F È G E

The 1959 session again included regularly scheduled Solfège classes given by Albert Bernard and Roger Voisin. Mr. Bernard's four hours weekly included one specially intended for Orchestral Conductors. Mr. Voisin gave three one-hour classes each week, and the work of both instructors was divided into elementary and advanced classes.

Attendance remained fairly constant throughout the session but depended on the departmental schedule of the students.

T A N G L E W O O D O N P A R A D E

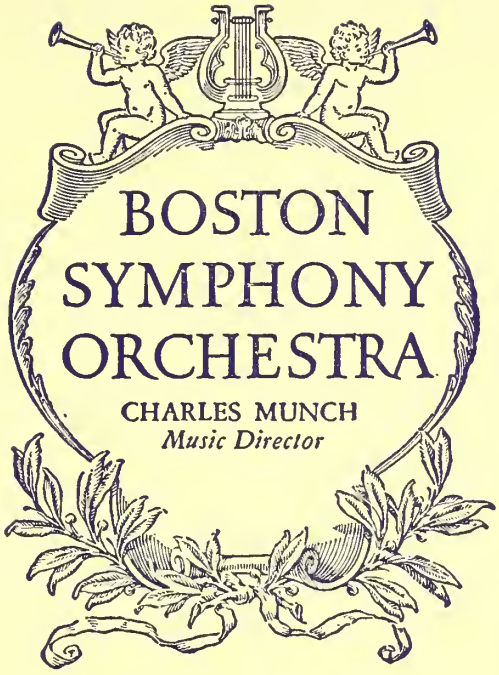
A damp and rainy day marked the 1959 version of Tanglewood on Parade. The Berkshire Music Center's demonstrations began at four o'clock with a performance by the Tanglewood Study Group in the Barn and the playing of Mozart's Serenade for 13 Wind Instruments in the Theatre. The latter was to have been played in the Formal Gardens.

At six o'clock three simultaneous concerts were given; in the Shed, the BMC Orchestra, in the Theatre a choral concert and in the Chamber Music Hall a Composers Forum. At seven, in place of the usual choral performance on the Porch of the Main House the Tanglewood Choir performed once again in the Theatre.

These activities had gotten under way at 5:45 with a Fanfare for Brass directed by Roger Voisin and by a short speech of welcome by the Dean.

At 8:15 the Boston Pops and Arthur Fiedler gave an all-Gershwin program to nearly 10,000 listeners. Earl Wild was piano soloist.

125



TANGLEWOOD ON PARADE

Thursday, August 6, 1959

BOSTON POPS ORCHESTRA
Arthur Fiedler, *Conductor*

BERKSHIRE MUSIC CENTER
Charles Munch, *Director*

Aaron Copland, *Chairman of the Faculty*

For the Benefit of the Berkshire Music Center

TANGLEWOOD ON PARADE

PROGRAMS

All ticket holders are invited to

THE BERKSHIRE MUSIC CENTER IN PERFORMANCE

4:00 THE TANGLEWOOD STUDY GROUP — THE BARN

Jacob Avshalomov, assisted by James Bastien and Florence A. Dunn

Chamber Music supervised by Vladimir Resnikoff, Einar Hansen and Doriot A. Dwyer

		Conducted by:
Carlo Giuseppe Toeschi (1724-1788)	Symphony in D	Mr. Avshalomov
Gregorian Hymn	A solis ortus cardine	Miss Dunn
Gilles Binchois (1400-1460)	A solis ortus cardine	Miss Dunn
Henry Purcell (1659-1695) and others	English catches	Miss Dunn
Darius Milhaud, Scaramouche, for two pianos (First movement—I. Vif) Karen Brainen — Eileen Lubars		
Henry Brant (1913-)	Angels and Devils, for 11 Flutes Soloists: Peter Kern, Neal Zaslaw, Judith Lyons (from Berkshire Music Center Orchestra)	Mr. Avshalomov
Paul Hindemith (1895-)	Frau Musica (text by Martin Luther)	Mr. Avshalomov

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4:00 OUTDOOR CONCERT — THE FORMAL GARDEN
(In the Theatre-Concert Hall in case of rain)

MOZART — Serenade ("Gran Partita"), for 13 Wind Instruments, K. 361

Largo; Allegro molto

Minuetto; Trio I, Trio II

Adagio

Minuetto; Trio I, Trio II

Romanze: Adagio

Theme with Variations: Andantino

Rondo: Allegro molto

Oboes: Joseph Robinson, Adrian Gnam; Clarinets: Herbert Handman, Edward Avedisian, Carmine Campione, Francis Cardillo; Bassoons: Shirley Vineyard, Sue Bourns; Contrabassoon: Jay Suckno; Horns: Roberta Clapp, Robert Noonan, Monica MacGaffey, Eugene Fader

Conducted by Louis Speyer

8:15 GALA CONCERT
THE MUSIC SHED

THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, *Conductor*

A GERSHWIN PROGRAM

AN AMERICAN IN PARIS

*CONCERTO IN F, FOR PIANO AND ORCHESTRA

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

INTERMISSION

during which will take place the
DRAWING OF DOOR PRIZES
By William J. Cox, Chairman, Friends of the Berkshire Music Center

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PORGY AND BESS
A Symphonic Picture for Orchestra by Russell Bennett

*RHAPSODY IN BLUE, FOR PIANO AND ORCHESTRA
Soloist: EARL WILD

*STRIKE UP THE BAND

BALDWIN PIANO *RCA VICTOR RECORDS

5:45 FANFARE and WELCOME — LAWN OUTSIDE THE MUSIC SHED

Fanfare No. 1, by Arthur Benjamin, conducted by Roger Voisin, performed by students of the Berkshire Music Center Orchestra. Welcome by Ralph Berkowitz, Dean of the Berkshire Music Center.

6:00 ORCHESTRA — THE MUSIC SHED

Department of Instrumental Music: Eleazar de Carvalho,
Assisted by Seymour Lipkin

MOZART ..... Overture to "The Magic Flute"
Conductor: Jerome Cohen (Boston, Massachusetts)

BEETHOVEN ..... Overture to "Egmont"
Conductor: Eugene Ober (Arcadia, California)

BEETHOVEN ..... Concerto No. 5 ("Emperor"),
for Piano and Orchestra in E flat major, Op. 73
I. Allegro

Piano: Eugenia Hyman (Elizabeth, New Jersey)
Conductor: Thomas Griswold (Williamstown, Massachusetts)

WAGNER ..... Overture to "Die Meistersinger"
Conductor: Diogo Pacheco (Sao Paulo, Brazil)

PROKOFIEFF ..... Symphony No. 5, Op. 100
II. Andante
Conductor: Sverre Bruland (Oslo, Norway)

6:00 CHORAL CONCERT — THEATRE-CONCERT HALL

Pachelbel ..... Magnificat
Seymour Schoenberg, conductor

Polyna Zagaretou, soprano — Malama Providakes, contralto
Bernice Sobel, soprano — Roland Gagnon, tenor
Martin Silverberg, baritone

Talma ..... Let's Touch the Sky
settings of three poems by E. E. Cummings
for Chamber Chorus, Flute, Oboe and Bassoon
Lorna Cooke deVaron, conductor

Avshalomov ..... Of Man's Mortalitie
conducted by the composer

Brahms ..... Nänie
Heywood Alexander, conductor

Kohn ..... The Monk from Shu
Paul Traver, conductor

Walsh ..... Spring
Warren Geissinger, conductor

Britten ..... Five Flower Songs

LaMontaine ..... Merry Let Us Part
Alfred Nash Patterson, conductor

6:00 COMPOSITION — CHAMBER MUSIC HALL

Department of Composition: Aaron Copland, assisted by Leon Kirchner and Lukas Foss

Vincent Frohne (La Porte, Indiana) ..... String Trio
Allegro molto — Adagio con moto — Allegro giusto

Karl Korte (Troy, New York) ..... Fantasy for Violin and Piano

Ernst Krenek ..... Pentagram, for Wind Quintet
Presto — Andante — Allegretto — Moderato

Leon Kirchner ..... String Quartet No. 2
Allegro moderato — Adagio — Allegro molto

THE FROMM FELLOWSHIP PLAYERS

PETER MARSH, *Violin*, Seattle, Washington
THEODORA MANTZ, *Violin*, Minneapolis, Minnesota
SCOTT NICKRENZ, *Viola*, Hamburg, New York
DONALD MCCALL, *Violoncello*, Kansas City, Missouri
LYTTON DESYLVA, *Flute*, New York, New York
DOROTHY KIDNEY, *Oboe*, Appleton, New York
WILLIAM O. SMITH, *Clarinet*, Manhattan Beach, California
RUTH MOSS, *Bassoon*, Newport News, Virginia
EUGENE WADE, *Horn*, Wichita, Kansas
PAUL JACOBS, *Piano*, Paris, France
CORINNE CURRY, *Soprano*, Boston, Massachusetts

7:00 TANGLEWOOD CHOIR — MAIN HOUSE PORCH

Department of Choral Music: Hugh Ross, assisted by Lorna Cooke de Varon, and Alfred Nash Patterson

HOVHANESS ..... Magnificat
For Chorus and Orchestra

THE TANGLEWOOD CHOIR

POLYNA ZAGARETOU, *Soprano*
MALAMA PROVIDAKES, *Contralto*
ROLAND GAGNON, *Tenor*
DAVID CLATWORTHY, *Baritone*

assisted by
Instruments from the Orchestral Department

Conducted by Hugh Ross

TANGLEWOOD ON PARADE

PROGRAMS

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Chamber Music supervised by Vladimir Resnikoff, Einar Hansen and Doriot A. Dwyer

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Largo; Allegro molto

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Theme with Variations: Andantino

Rondo: Allegro molto

Oboes: Joseph Robinson, Adrian Gnam; Clarinets: Herbert Handman, Edward Avedisian, Carmine Campione, Francis Cardillo; Bassoons: Shirley Vineyard, Sue Bourns; Contrabassoon: Jay Suckno; Horns: Roberta Clapp, Robert Noonan, Monica MacGaffey, Eugene Fader

Conducted by Louis Speyer

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THE MUSIC SHED

THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, *Conductor*

A GERSHWIN PROGRAM

AN AMERICAN IN PARIS

*CONCERTO IN F, FOR PIANO AND ORCHESTRA

I. Allegro
II. Adagio; Andante con moto
III. Allegro agitato

Soloist: EARL WILD

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during which will take place the
DRAWING OF DOOR PRIZES
By William J. Cox, Chairman, Friends of the Berkshire Music Center

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PORGY AND BESS
A Symphonic Picture for Orchestra by Russell Bennett

*RHAPSODY IN BLUE, FOR PIANO AND ORCHESTRA
Soloist: EARL WILD

*STRIKE UP THE BAND

BALDWIN PIANO *RCA VICTOR RECORDS

TANGLEWOOD ON PARADE COMMITTEE

Mrs. Serge Koussevitzky, *Chairman*

Miss Margo Miller, *Secretary*

Mr. Harry Barschdorf
Mrs. Alexander Bloch
Miss Giovannina deBlasiis
Mrs. Joseph dePasquale
Mrs. George W. Edman
Mrs. Scoville Firuski
Miss Mary Lloyd Gross
Mrs. David Huxley
Mrs. David B. Karrick
Mrs. Shaun Kelly
Mr. Harry J. Kraut
Mrs. John G. W. Mahanna
Mrs. Cecil S. Mapes
Mrs. Donald F. McPherson
Mrs. Lawrence K. Miller
Mrs. Percy Musgrave, Jr.
Mrs. Thomas D. Perry, Jr.
Mrs. Jay C. Rosenfeld
Mrs. John L. Senior
Mr. Norman Shirk
Mr. Albert C. Sly
Miss Gertrude Robinson Smith
Mrs. Albert Sterner
Mrs. Willem Willeke

DOOR PRIZES

(*not in order of value*)

1. RCA Victor: Stereo-orthophonic, high-fidelity "Victrola," Mark XXVII, stereo-hi-fi consolette, 4-speed, panoramic speaker system.
2. The Boston Symphony Orchestra: A pair of season tickets for all the Shed concerts of the Berkshire Festival, 1960.
3. Harry Lane: Oil painting, "Stockbridge Bowl."
4. Anonymous: Rocking horse.
5. Berkshire Coat Factory, Pittsfield: Lady's full-length beige coat.
6. Whitestone Photo, Lenox: Belfoca camera.
7. "Weekend in the Berkshires": Mr. and Mrs. Bruno Aaron: Weekend for two at Festival House, Lenox; Anthony Toney: Pastel portrait of the winner; David Broudo: Piece of pottery; Yonny Siegel: Piece of Jewelry.
8. General Electric: Table radio.
9. "Evenings in the Berkshires": Tickets for two at: Adams Memorial Theatre, Williamstown; Berkshire Playhouse, Stockbridge; dinners for two at the 1896 House, Williamstown; the Log Cabin Club, Lenox.
10. Tanglewood Music Store: (RCA Victor records)
    Beethoven Symphony No. 9 (Munch)
    Beethoven Symphony No. 8 (Munch)
    Boston Tea Party (Fiedler)
    Offenbach Gaîté Parisienne (Fiedler)
    Meyerbeer Les Patineurs (Fiedler)
    John N. Burk: Mozart and his Music

REMAINING EVENTS AT TANGLEWOOD

August 7, Friday

Chamber Music Hall at 3:15—Seminar in Contemporary Music

Shed at 8:30—Festival Concert

Beethoven Symphony No. 4
Choral Fantasy with Piano
Piano Concerto No. 4 (Serkin)

Conductor: Charles Munch

August 8, Saturday

Shed at 10 a.m.—Open Rehearsal

Shed at 3—Berkshire Music Center Orchestra

Shed at 8:30—Festival Concert

Beethoven "Fidelio" Overture
Symphony No. 5
Symphony No. 6

Conductor: Pierre Monteux

August 9, Sunday

Theatre at 10 a.m.—Chamber Music

Shed at 2:30—Festival Concert

Beethoven "Coriolan" Overture
Ninth Symphony
Addison, Kopleff, Stern, Gramm, Festival Chorus

Conductor: Charles Munch

TICKETS:

Festival Performances (Shed) $2.50, $3, $3.50, $4, $5.50 (Box Seats $6.50)

Public Rehearsals for Festival Concerts (Shed) $1

General Admission to Festival Concerts $2 (on sale three hours before concert time)
At BOX OFFICE, TANGLEWOOD
Lenox, Mass. Lenox 600

BERKSHIRE FESTIVAL CONCERTS
Boston Symphony Orchestra

Chamber Music - Wednesday series

FROMM CONCERT

127

CALENDAR OF EVENTS

Tanglewood

LENOX, MASSACHUSETTS

JULY 1 • AUGUST 9

1959 BERKSHIRE FESTIVAL

Admission to Saturday morning rehearsals $1, proceeds benefiting the Orchestra's Pension Fund.

In green — Festival concerts for which tickets are required

In black — Berkshire Music Center events to which FRIENDS are invited, subject only to limits of seating space.

THE FRIENDS OF THE BERKSHIRE MUSIC CENTER is an organization of those who believe in the ideals and the work of the Music Center and contribute to its support. In appreciation of a voluntary gift, members of the Friends are invited to concerts of orchestral, choral and chamber music by students and to lectures, seminars and forums presented during the six-week session. Gifts to the Tanglewood Revolving Scholarship Fund, maintained through the support of the Friends, are matched by the Rockefeller Foundation.

Program and schedule subject to change.

BALDWIN PIANO
RCA-VICTOR RECORDS

MONDAY-TUESDAY		WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
JUNE 29	X	JULY 1 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT KROLL QUARTET BEETHOVEN Quartet Op. 18, No. 2 PROKOFIEFF Quartet Op. 50 DVORAK Quartet Op. 51	2 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	3 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Theatre — 8:30 P.M.* BACH Brandenburg Concerto No. 3 Suite No. 2 (DORIOT A. DWYER) A Musical Offering Cantata No. 50 (TANGLEWOOD CHOIR) *Conductor:* CHARLES MUNCH	4 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* BACH Concertos for 1, 2, 3 Pianos LUKAS FOSS BERNARD ZIGHERA RALPH BERKOWITZ *Conductor:* CHARLES MUNCH	5 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Theatre — 2:30 P.M.* BACH Brandenburg Concerto No. 6 Cantata No. 51 (BETHANY BEARDSLEE) Violin & Oboe Concerto (POSSELT, GOMBERG) Suite No. 3 *Conductor:* CHARLES MUNCH
30						
6	Y	8 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT NEW YORK PRO MUSICA Monteverdi and the Italian Baroque	9 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	10 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Theatre — 8:30 P.M.* MOZART "Don Giovanni" Overture Piano Concerto, K. 453 (NICOLE HENRIOT-SCHWEITZER) Divertimento K. 287 "Haffner" Symphony *Conductor:* CHARLES MUNCH	11 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* MOZART Symphony No. 39 in E-flat Symphony No. 40 in G minor Symphony No. 41 ("Jupiter") *Conductor:* CHARLES MUNCH	12 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Theatre — 2:30 P.M.* MOZART "Prague" Symphony "Requiem" K. 626 (ADDISON, KOPLEFF, STERN, GRAMM, TANGLEWOOD CHOIR) *Conductor:* CHARLES MUNCH Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
7						
13 Theatre at 8:30 P.M. FROMM MUSIC FOUNDATION CONCERT Contemporary Chamber Music Boston Symphony Orchestra Members	A	15 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT BEAUX ARTS TRIO OF NEW YORK MOZART Trio in G Major, K. 564 SAINT-SAENS Trio Op. 18 COPLAND "Vitebsk" BEETHOVEN Trio Op. 70, No. 2	16 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	17 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 8:30 P.M.* BERLIOZ "Corsair" Overture MARTINU Parables TCHAIKOVSKY Symphony No. 6 *Conductor:* CHARLES MUNCH	18 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* WEBER "Oberon" Overture FOSS Symphony of Chorales (*Composer Conducting*) TCHAIKOVSKY Violin Concerto (STERN) *Conductor:* CHARLES MUNCH	19 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 2:30 P.M.* RIMSKY-KORSAKOV Excerpts from "Coq d'Or" DEBUSSY Afternoon of a Faun D'INDY Symphony on a Mountain Air (NICOLE HENRIOT SCHWEITZER) TCHAIKOVSKY Symphony No. 5 *Conductor:* PIERRE MONTEUX Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
14 Theatre at 8:30 P.M. TANGLEWOOD CHOIR						
20	B	22 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT BEL ARTE TRIO and RALPH BERKOWITZ, *Piano* BEETHOVEN Trio Op. 9, No. 3 RIVIER Trio BRAHMS Piano Quartet Op. 25	23 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	24 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 8:30 P.M.* BACH-RESPHIGI Passacaglia BRAHMS Violin Concerto (STERN) BRAHMS-THOMSON Chorale Preludes STRAUSS Don Juan *Conductor:* PIERRE MONTEUX	25 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* BRAHMS Academic Festival Overture PISTON Symphony No. 3 BRAHMS Symphony No. 1 *Conductor:* CHARLES MUNCH	26 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 2:30 P.M.* BRAHMS Haydn Variations COPLAND "Tender Land" Suite *Composer Conducting* BRAHMS Piano Concerto No. 2 SERKIN *Conductor:* CHARLES MUNCH Chamber Music Hall 8:30 P.M. COMPOSERS' FORUM
21						
27	C	29 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT ALEXANDER SCHNEIDER, *Violin* LEON KIRCHNER, *Piano* Sonata Program *Works by* MOZART *and* KIRCHNER	30 Shed at 8:30 P.M. BERKSHIRE MUSIC CENTER ORCHESTRA	31 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 8:30 P.M.* BERLIOZ "Requiem" (JOHN MCCOLLUM, *Tenor*) (FESTIVAL CHORUS) *Conductor:* CHARLES MUNCH **Koussevitzky Memorial Concert**	AUGUST 1 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Concert — Shed — 8:30 P.M.* MENDELSSOHN "Italian" Symphony & Piano Concerto No. 1 SERKIN SCHUMANN "Manfred" Overture & Concert Piece, Op. 92 SERKIN WAGNER Prelude & Love Death "Tristan" *Conductor:* PIERRE MONTEUX	2 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 2:30 P.M.* TCHEREPNIN Symphony No. 4 MENDELSSOHN Violin Concerto (STERN) SCHUMANN Symphony No. 2 *Conductor:* CHARLES MUNCH
28 Theatre at 8:30 P.M. TANGLEWOOD CHOIR						
3	D	5 Theatre at 8:30 P.M. CHAMBER MUSIC CONCERT KROLL QUARTET BEETHOVEN Quartet Op. 18, No. 3 HINDEMITH Quartet Op. 22 BRAHMS Quartet Op. 51, No. 2	6 **Tanglewood On Parade** featuring **ARTHUR FIEDLER** **and the Boston Pops Orchestra**	7 Chamber Music Hall at 3:15 P.M. SEMINAR IN CONTEMPORARY MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 8:30 P.M.* BEETHOVEN Symphony No. 4 Choral Fantasy with Piano Piano Concerto No. 4 (SERKIN) *Conductor:* CHARLES MUNCH	8 BOSTON SYMPHONY ORCHESTRA Shed at 10 A.M. *Open Rehearsal* *Shed at 5 P.M.* BERKSHIRE MUSIC CENTER ORCHESTRA *Concert — Shed — 8:30 P.M.* BEETHOVEN "Fidelio" Overture Symphony No. [illegible] Symphony No. [illegible] *Conductor:* [illegible]	9 Chamber Music Hall 10 A.M. MUSIC CENTER CHAMBER MUSIC BOSTON SYMPHONY ORCHESTRA *Concert — Shed — 2:30 P.M.* BEETHOVEN [illegible] [illegible]
4						

TICKET INFORMATION

SERIES SUBSCRIPTIONS

BOSTON SYMPHONY ORCHESTRA in The MUSIC SHED

Friday, Saturday Evenings at 8:30, Sunday Afternoons at 2:30 (July 17-August 9)

REMAINING RESERVED SEATS FOR EACH CONCERT

Box (seating 6)	$6.50
Front Sections, 2, 4, 8, 10, 12, 1, 3, 7, 9, 11	5.50
Front Sections, 5, 6, 13, 14, 15, 16	4.00
Rear Sections 1 to 6 inclusive (*rows A through M*)	3.50
Rear Sections 1 to 6 inclusive (*rows N through V*)	3.00
Rear Sections 7, 8, 9, 10, 11, 12	2.50

"BACH-MOZART" CONCERTS in The THEATRE-CONCERT HALL

Friday, Saturday Evenings at 8:30, Sunday Afternoons at 2:30 (July 3-12)
Tickets for each concert $5.00 and $4.00 (July 12, $4.00 only)

CHAMBER MUSIC CONCERTS in The THEATRE-CONCERT HALL

6 Wednesday Evenings at 8:30 — July 1, 8, 15, 22, 29, August 5
Tickets $3.00 and $2.00

General Admission to Grounds ($2.)
on sale 3 hours before concert time.

TANGLEWOOD ON PARADE

Thursday, August 6th.
Further announcements — program and ticket prices mid-July. Ticket reservations accepted after July 20th.

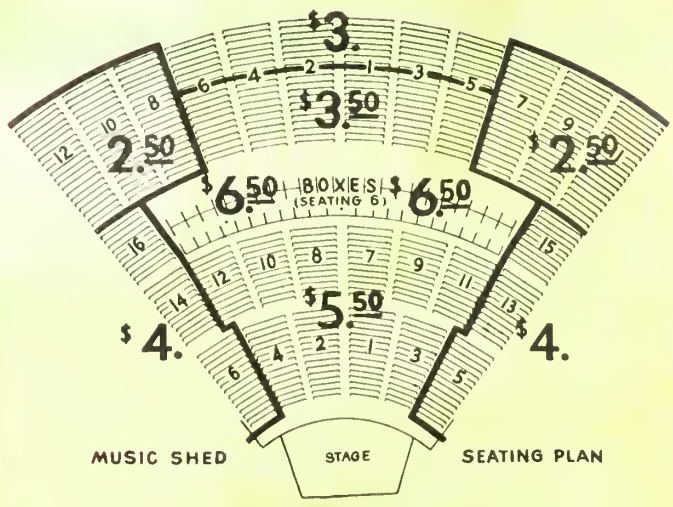
FESTIVAL REHEARSALS

Admission to six Saturday morning rehearsals — July 4, 11, 18, 25; August 1, 8 at 10 A.M., $1 each, proceeds for the benefit of the Orchestra's Pension Fund. Rehearsal tickets sold only on morning of each rehearsal.

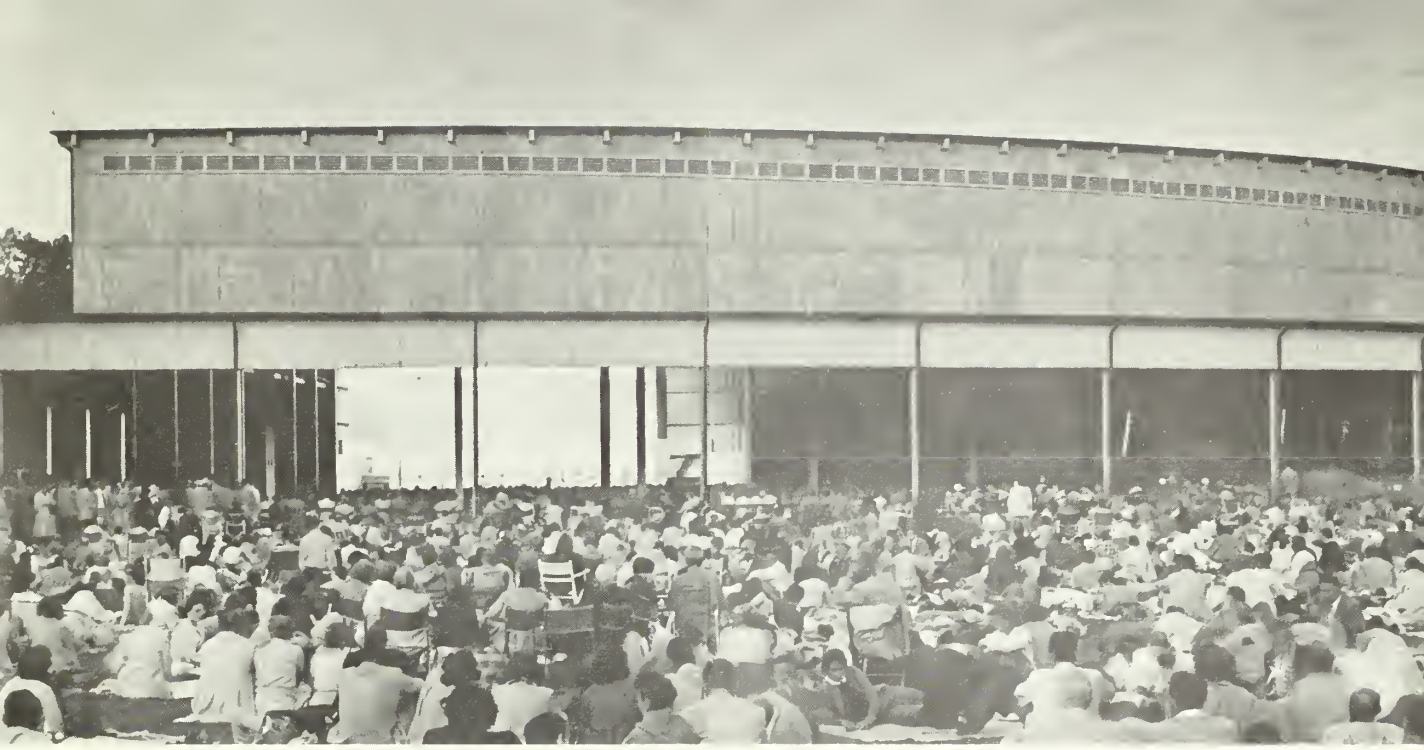
FESTIVAL TICKET OFFICE

All tickets on sale at Tanglewood, Lenox, Mass. starting June 17. Telephone Lenox 600; checks payable to BOSTON SYMPHONY ORCHESTRA, INC. Please enclose self-addressed envelope with order.

For stays of more than one night, accommodations may be secured through the Berkshire Hills Conference, Pittsfield 25, Massachusetts. (Phone: Hillcrest 2-7437 or Hillcrest 3-6406). Shorter stays may be arranged on arrival through the local information bureaus of Pittsfield, Lee, Lenox, Stockbridge, Great Barrington, North Adams, and Williamstown.



THOMAS D. PERRY, JR., *Manager*



TANGLEWOOD

The Berkshire Festival. Six weekends of concerts by the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood, Lenox, Massachusetts. Concerts are held on Friday and Saturday evenings and Sunday afternoons. The first two weekends are devoted to music of Bach and Mozart. Dr. Munch has invited Pierre Monteux to conduct four concerts during the last four weekends in the Music Shed. Programs performed by the full Boston Symphony Orchestra will include works by Berlioz, Tchaikovsky, Brahms, Schumann, Mendelssohn and Beethoven. Soloists will include Rudolf Serkin, pianist, and Isaac Stern, violinist.

The Berkshire Music Center is a summer school of music established by Dr. Serge Koussevitzky, Music Director of the Boston Symphony Orchestra, in 1940. Charles Munch, the Orchestra's present Music Director has served as Director of the Music Center since 1951. More than 300 students from almost twenty countries attend the school each summer to continue their professional training under the guidance of a faculty including twenty-two Boston Symphony players. A program is also offered for amateurs and teachers.

Printed in U. S. A.

CONDUCTORS

MUNCH

for 10 years Music Director of the Boston Symphony Orchestra, conducting 14 concerts.

MONTEUX

the beloved "conductor emeritus", conducting four concerts.

SOLOISTS

SERKIN

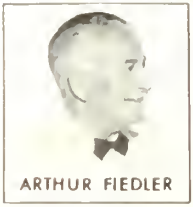
outstanding piano virtuoso, will perform Piano Concertos of BRAHMS, MENDELSSOHN and BEETHOVEN.

STERN

the remarkable American violinist, will perform three times, playing the Violin Concertos of TCHAIKOVSKY, MENDELSSOHN and BRAHMS.

NICOLE HENRIOT-SCHWEITZER, LUKAS FOSS, BERNARD ZIGHERA, RALPH BERKOWITZ, *Piano*
BETHANY BEARDSLEE, ADELE ADDISON, *Sopranos*
JOHN McCOLLUM, BLAKE STERN, *Tenors*
FLORENCE KOPLEFF, *Alto;* DONALD GRAMM, *Bass*
DORIOT ANTHONY DWYER, *Flute*
RUTH POSSELT, *Violin* and RALPH GOMBERG, *Oboe*
FESTIVAL CHORUS, HUGH ROSS, Conductor

TANGLEWOOD ON PARADE



Thursday Evening, August 6

Featuring

ARTHUR FIEDLER

and The Boston Pops Orchestra

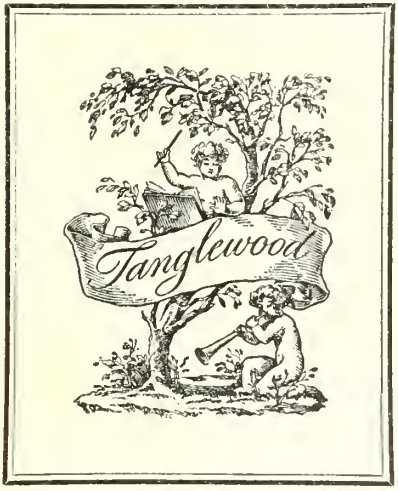
BERKSHIRE MUSIC CENTER

CHARLES MUNCH, *Director*

Contemporary Music

PRESENTED UNDER THE AUSPICES OF THE

Fromm Music Foundation



at

TANGLEWOOD

LENOX, MASSACHUSETTS

1959

Seminar in Contemporary Music

Aspects of New Music Lecture-Concerts

Fridays at 3:15
CHAMBER MUSIC HALL

• July 3 — Leon Kirchner
Materials of Musical Composition

String Quartet No. 2 (1958)

• July 10 — Aaron Copland
Recent European Piano Music

Olivier Messiaen (b. 1908)
Quatres Etudes de Rythme (1950)

Karlheinz Stockhausen (b. 1928)
Klavierstück XI (1956)

Pierre Boulez (b. 1925)
Piano Sonata No. 1 (1946)

• July 17 — Hugh Ross
Phases of Contemporary Choral Literature

Igor Stravinsky (b. 1882) *Mass* (1948)
Heitor Villa-Lobos (b. 1887) *Nonet* (1923)

• July 24 — Gunther Schuller
Introductory Talk by MR. SCHULLER

String Quartet (1957)
(Commissioned by the Fromm Music Foundation)
Wind Quintet (1958)

• July 31 — Robert Craft
New Music and Performance Problems

Luigi Dallapiccola (b. 1904)
Goethe-Lieder (1953) Alban Berg (1885–1935)
Chamber Concerto for Piano, Violin and Wind Instruments (1925)

• August 7 — Ernst Krenek
Introductory Talk by MR. KRENEK

Sechs Vermessene, for Piano (1958)
Pentagram, for Wind Quintet (1957)
String Quartet No. 6 (1936)

A Concert of Contemporary Chamber Music

PERFORMED BY MEMBERS OF THE

BOSTON SYMPHONY ORCHESTRA *and* GUEST ARTISTS

Monday, July 13 at 8:30

THEATRE-CONCERT HALL

Program

SONATA FOR FLUTE AND PIANO, OP. 94 (1943) . . *Serge Prokofieff (1891–1953)*

I Moderato II Scherzo III Andante IV Allegro con brio

QUARTET FOR VIOLIN, VIOLA, CELLO AND PIANO (1957) . . *Ingolf Dahl (b. 1912)*

I Fantasia: Allegro moderato ed appasionato II Antiphon

III Rondo alla campanella: Allegro molto vivace

(*Commissioned by the Fromm Music Foundation*)

DIARY OF ONE WHO VANISHED (1919), FOR TENOR, ALTO,
TRIO OF WOMEN'S VOICES, AND PIANO . . . . . *Leoš Janáček (1854–1928)*

THREE RICERCARI FOR FIFTEEN INSTRUMENTS (1958) . *Arnold Franchetti (b. 1906)*

(*Commissioned by the Fromm Music Foundation; First Performance*)

Members of the Boston Symphony Orchestra

DORIOT ANTHONY DWYER, *Flute*	JAMES STAGLIANO, *Horn*	RICHARD BURGIN, *Violin*
RALPH GOMBERG, *Oboe*	ROGER VOISIN, *Trumpet*	GEORGE ZAZOFSKY, *Violin*
GINO CIOFFI, *Clarinet*	WILLIAM GIBSON, *Trombone*	JOSEPH DE PASQUALE, *Viola*
SHERMAN WALT, *Bassoon*	EVERETT FIRTH, *Timpani*	SAMUEL MAYES, *Cello*
CHARLES SMITH, *Percussion*	BERNARD ZIGHERA, *Piano*	GEORGES MOLEUX, *Bass*

RICHARD BURGIN, *Associate Conductor of the Boston Symphony Orchestra*

JESUS MARIA SANROMA, *Piano*

ROBERT PRICE, *Tenor;* LOUISE PARKER, *Alto*

~~JOANNE MORYL, SALLY WILLER~~, *Sopranos*

JANACEK
TRIO OF WOMEN'S VOICES

Marjorie Kember
Malama Providakes
Beverly Samans

INGOLF DAHL was born in Hamburg, Germany, in 1912, educated in Sweden and Switzerland, and later studied with Stravinsky. He came to the United States in 1935, settling on the West Coast. In 1952, 1953, 1955 and 1956 he served on the Berkshire Music Center faculty in addition to his teaching at the University of Southern California. Dahl has written in many forms and media.

ARNOLD FRANCHETTI was born in Lucca, Italy, in 1906. After taking his degree in the sciences, he returned to the musical studies begun with his composer-father. He came to the United States in 1947, after a ten-year interruption in his musical life, and settled in Hartford, Connecticut, where he teaches at the Hartt College of Music. He has written many orchestral and chamber works as well as seven operas with English texts.

THE FROMM FELLOWSHIP PLAYERS

are a group of young musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for the study and performance of contemporary music at the Berkshire Music Center. The Fromm Fellows, and students from other Berkshire Music Center divisions, are heard in the *Seminar in Contemporary Music*, the *Aspects of New Music* series, and the Composers' Forums (Chamber Music Hall, Sundays at 8:30, July 12, 19, 26 and August 2).

PETER MARSH, *Violin*, Seattle, Washington
THEODORA MANTZ, *Violin*, Minneapolis, Minnesota
SCOTT NICKRENZ, *Viola*, Hamburg, New York
DONALD MCCALL, *Violoncello*, Kansas City, Missouri
LYTTON DESYLVA, *Flute*, New York, New York
DOROTHY KIDNEY, *Oboe*, Appleton, New York
WILLIAM O. SMITH, *Clarinet*, Manhattan Beach, California
RUTH MOSS, *Bassoon*, Newport News, Virginia
EUGENE WADE, *Horn*, Wichita, Kansas
PAUL JACOBS, *Piano*, Paris, France
CORINNE CURRY, *Soprano*, Boston, Massachusetts

The Fromm Music Foundation

is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

The Berkshire Music Center

was established by the Boston Symphony Orchestra in 1940, the realization of a long held aim of Serge Koussevitzky, then the Orchestra's Music Director. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Orchestra. The Composition Department faculty, headed by Aaron Copland, has included Milton Babbitt, Samuel Barber, Boris Blacher, Carlos Chavez, Luigi Dallapiccola, Irving Fine, Lukas Foss, Paul Hindemith, Arthur Honegger, Jacques Ibert, Leon Kirchner, Nicolai Lopatnikoff, Bohuslav Martinu, Olivier Messiaen, Darius Milhaud, Goffredo Petrassi, Roger Sessions, and Ernst Toch on its roster.

The Boston Symphony Orchestra

since its establishment in 1881 has figured prominently in the introduction of new music. Its early conductors, Gericke, Muck, Monteux, helped establish the music of Brahms, Strauss, Debussy, and Stravinsky in the orchestral repertoire. More recently, under the direction of Serge Koussevitzky (1924–1949) and Charles Munch (since 1949), the Orchestra has maintained and strengthened its historic position through its commissions, awards, and performances and in the operation of the Berkshire Music Center Composition Department.

BALDWIN PIANO PRINTED IN U.S.A.

The Diary of One Who Vanished

1

One day I met a Gypsy girl, lithe as a deer was she,
Black hair lay on her shoulders, her eyes were deep as the sea.
With searching eyes she looked at me
Then swift as a bird flew,
But left me yearning after her
For all that day, all that day through.

2

That black-eyed Gypsy has haunted me all the day.
Why does she not leave me, why does she not leave me?
Leave me and go her way —
Why won't she leave me and go her way?
If she would let me be
She would end this worry,
Then to the church with my prayers I would hurry.

3

Through the twilight glow-worms dance across the meadows
But the dusk falls and across the fields a footstep goes.
Do not wait, I will not yield to this temptation —
That would bring mother's heart endless tribulation.
Now the moon sets throught the world thick gloom creating,
By the corner of the stable someone's waiting.
There are two birght eyes glittering through the shade.
Oh, my Saviour, Oh my blessed Saviour,
Hear my prayer and grant me thine aid.

4

Already swallows are twittering overhead,
But I've lain all the night sleepless upon my bed.
Now in the sky there's a light, it's the flush of dawn,
And I 've lain all the night as on a bed of thorn.
And I've lain all the night as on a bed of thorn.

5

Weary work is ploughing, without sleep to ease me,
For when I fell asleep, still in dreams she'd tease me,
Still in dreams she'd tease me.

6

Hey, there my tawny oxen, careful how you pull the plough,
Don't look towards the elders, follow the furrow now,
Where the ground is hard, the plough springs back and lurches,
Still can I see that bright kerchief through the branches.
Who's there waiting for me? Oh that she would turn to stone!
My poor head is throbbing, and like a fire has grown.
Who's there waiting for me? Oh that she were turned to stone!

7

I've got a loose axle, that means the axle-pin's gone,
Now oxen wait for me, wait for me, I'll make another one.
Over there I'll cut one from that fine elder tree.
Who can escape his fate? For what must be, must be.

8

Don't look, my oxen, so sad at my change of heart,
No need to fear that because of this we must part.
Black-haired Zeffka's waiting there by the elder tree,
Where like glowing coals of fire her black eyes watch me.
If I should go near her, think not that she'd harm me.
I'll show you, I'll be safe. Her eyes will not charm me.

9

Alto Welcome my handsome one, I am bear to greet you.
Why this stroke of fortune? What kind twist of fate has let me meet you?
Once more welcome, Jan.
Won't you then come near me?
Standing there pale and still,
Is it that you fear me?

Tenor I've no cause to fear you, why should such fear begin?
I've come here to whittle wood for my axle-pin,
Wood for my axle-pin.

Alto Leave it, my handsome Jan. Do not be so headstrong.
Leave your work, sit and hear, I'll sing a Gipsy song.

Trio 1 Folding then her hands, sang so sad a strain
Trio 2 Softly sang so sad a strain
Trio 3 Softly sang so sad a strain
That the mournful song filled his heart with pain.

10

Alto God all-powerful, God eternal, why create the Gypsy race?
Endless wand'ring, never resting, hunted on from place to place.
Why are you silent, Jan? Is it the lark you hear

Trio That the mournful song filled his heart with pain.

Alto Come and sit beside me, surely you have no fear.
God all-powerful, God redeemer, ere I perish in the wilderness,
Grant me knowledge of desiring, grant me knowledge of desiring.

Trio That her mournful song filled his heart with pain.

Alto Why are you so silent? Won't you then come near me?
Being so close to me seems to make you fear me.
Come and sit beside me — do not think I tease you.
Is it then my colour? Does my skin displease you?
But not all my body has endured the sunlight,
Won't you look more closely, here my skin is snow-white.

Trio Then from her breast her bright kerchief she slowly turned (bis)
And all his hot young blood rushed to his face and burned. (bis)

11

Tenor From the rip'ning cornfield, oh what sweet odours creep?
Alto Will you let me show you how Gypsy people sleep?
Shall I show you the way the Gypsies sleep?
Tenor She brushed some twigs away, threw some pebbles after,
'Behold my bed' she said, then she whook with laughter.
Alto Earth is my pillow and heaven my covering,
I warm my fingers in my lap when they're shivering.
Tenor In her tattered skirt, there on the ground she lies,
And for my virtue's sake tears spring to my sad eyes,
Tears spring to my sad eyes.

12

Forest's shady height,
Water cold and bright,
Eyes as black as night,
Bare knees snowy white,
These four things, till death relieve me,
Will, I swear it, never leave me.

13

– –

14

See how high the sun is! Is it noon then?
Oh what I have lost now, oh what I have lost now,
Who can give back again? Who can give back again?

15

Now my tawny oxen, why do you stare at me?
If you should betray me, sadly you'll fare with me.
Just give my secrets up and I'll punish you.
Just dare betray me, my beating will finish you.
But now before me by far the worst ordeal lies —
How can I go back home? How face my mother's eyes?

16

What has come over me? What is it I have done?
Must I now learn to love Gipsies who call me son?
Father a Gypsy lout? Mother a Gipsy slut?
Better that a finger from my own hand were cut.
There's a lark above me, offering me gladness,
But my heart is heavy, who can ease my sadness?

17

Who can escape his fate, for what must be, must me.
Ev'ry night I hurry to that same elder tree.
Ask me where I'm off to! Ask me where I'm off to!
Gathering strawberries—under the foliage searching for mysteries.

18

Nothing matters now until ev'ning shadows fall,
Soon I'll be with Zeffka, I hear her call.
Gladly I'd wring the neck of ev'ry cock that crows;
Then there'd be noone to tell us it's time we rose.
Oh that night where endless without a dawn,
Then from each other's arms we would never be torn.

19

See that thieving magpie suddenly fly away!
Did it steal the skirt my sister washed on Monday?
If she should ever know it was no magpie's beak,
She would disown me, no more to me she'd speak.
Oh my Lord God, what a change has come over me.
In my desperation, what strange fancies stir me.
And pray'rs confuse my mind—these I can't unravel.
All is like a stream that's sluggish, clogged with gravel.

20

Now she bears my child, see how bright, brigth, bright her eyes are!
As her skirt rides up, see how white, white, white her thigs are!

21

Father, how wrong you were not to respect my pride,
Choosing the girl that you wanted to be my bride.
He who has sinned must be punished, so life taught me.
So too must I accept what my fate has brought me.

22

Then farewell, dearest land, fare thee well from my heart.
All that's left for me now is to say we must part.
Fare thee well, Father dear, and to you, Mother dear,
Fare thee well, sister sweet, you with your eyes so clear,
See my hands raised to you, please forgive ev'rything.
There can be no return from the life I'm beginning.
No escape can there be, Fate's bidding must be done.
Zeffka waits for me there, in her arms is my son.

Translated by Bernard Keeffe

FIRST WEEK				
June 28	Sunday	3:30	Opening Exercises	Theatre
		8:00	Student Party	Lenox School
July 1	Wednesday	3:15	Aspects of Music Ralph Berkowitz	Ch. Music Hall
		8:30	Kroll Quartet	Theatre
July 2	Thursday	8:30	Student Orchestra Concert	Shed
July 3	Friday	3:15	Seminar in Contemporary Music - Leon Kirchner	Ch. Music Hall
		8:30	BSO Bach Concert - Doriot A.Dwyer - Tanglewood Choir Charles Munch	Theatre
July 4	Saturday	10:00	BSO Open Rehearsal	Theatre
		8:30	BSO Bach Concert - Lukas Foss, Ralph Berkowitz, Bernard Zighera - -	Shed
July 5	Sunday	10:00	Student Chamber Music	Ch. Music Hall
		2:30	BSO Bach Concert - Bethany Beardslee, Ruth Posselt, Ralph Gomberg - - Charles Munch	Theatre
SECOND WEEK				
July 8	Wednesday	3:15	Aspects of Music Jacob Avshalomov	Ch. Music Hall
		8:30	New York Pro Musica	Theatre
July 9	Thursday	8:30	Student Orchestra Concert	Shed
July 10	Friday	3:15	Seminar in Contemporary Music - Aaron Copland	Ch. Music Hall
		8:30	BSO Mozart Concert Nicole Henriot-Schweitzer Charles Munch	Shed
July 11	Saturday	10:00	BSO Open Rehearsal	Theatre
		3:00	Tanglewood Study Group Informal Concert	Barn
		8:30	BSO Mozart Concert Charles Munch	Shed
July 12	Sunday	10:00	Student Chamber Music	Ch. Music Hall
		2:30	BSO Mozart Concert - Addison, Kopleff, Stern, Gramm - Tanglewood Choir Charles Munch	Theatre

July 12 Sunday	8:30	Composers' Forum- 1st	Ch. Mu. Hall
THIRD WEEK			
July 13 Monday	8:30	Fromm Concert Contemporary Chamber Music	Theatre
July 14 Tuesday	4:30	Informal Student Chamber Music	Ch. Mu. Hall
	8:30	Tanglewood Choir Concert - 1st	Theatre
July 15 Wednesday	3:15	Aspects of Music Lukas Foss	Ch. Mu. Hall
	8:30	Beaux Arts Trio of New York	Theatre
July 16 Thursday	8:30	Student Orchestra Concert - 3rd	Shed
July 17 Friday	3:15	Seminar in Contemporary Music Hugh Ross	Ch. Mu. Hall
	8:30	BSO Concert Charles Munch	Shed
July 18 Saturday	10:00	BSO Open Rehearsal	Shed
	8:30	BSO Concert - Isaac Stern Charles Munch - Lukas Foss	Shed
July 19 Sunday	10:00	Student Chamber Music - 3rd	Ch. Mu. Hall
	2:30	BSO Concert-Nicole Henriot- Schweitzer Pierre Monteux	Shed
	8:30	Composers' Forum - 2nd	Ch. Mu. Hall
FOURTH WEEK			
July 21 Tuesday	8:30	Fromm Players Concert	Ch. Mu. Hall
July 22 Wednesday	3:15	Aspects of Music Gunther Schuller	Ch. Mu. Hall
	8:30	Bel Arte Trio Ralph Berkowitz piano	Theatre
July 23 Thursday	8:30	Student Orchestra Concert - 4th	Shed
		Student Council Party	Lenox School
July 24 Friday	3:15	Seminar in Contemporary Music Gunther Schuller	Ch. Mu. Hall
	8:30	BSO Concert Pierre Monteux	Shed
July 25 Saturday	10:00	BSO Open Rehearsal	Shed

July 25	Saturday	3:00	Tanglewood Study Group Informal Concert	Barn
		8:30	BSO Concert - Samuel Mayes Charles Munch	Shed
July 26	Sunday	10:00	Student Chamber Music	Ch.Music Hall
		2:30	BSO Concert - Rudolph Serkin Charles Munch, Aaron Copland	Shed
		8:30	Composers' Forum	Ch. Music Hall
FIFTH WEEK				
July 28	Tuesday	8:30	Tanglewood Choir Concert	Theatre
July 29	Wednesday	8:30	Chamber Music Concert Leon Kirchner, Alexander Schneider	Theatre
July 30	Thursday	8:30	Student Orchestra Concert	Shed
July 31	Friday	3;15	Seminar in Contemporary Music - Lukas Foss	Ch.Music Hall
		8:30	BSO Concert--Berlioz "Requiem" John McCollum, Festival Chorus Charles Munch	Shed
August 1	Saturday	10:00	BSO Open Rehearsal	Shed
		8:30	BSO Concert - Rudolf Serkin Pierre Monteux	Shed
August 2	Sunday	10:00	Student Chamber Music	Ch. Music Hall
		2:30	BSO Concert - Isaac Stern Charles Munch	Shed
		8:30	Composers' Forum	Ch. Music Hall
SIXTH WEEK				
August 5	Wednesday	8:30	Chamber Music Concert Kroll Quartet	Theatre
August 6	Thursday	4:00 6:00	Tanglewood on Parade All Departments	Theatre
		8:15	Gala Concert - Earl Wild Arthur Fiedler	Shed
August 7	Friday	3:15	Seminar in Contemporary Music - Ernst Krenek	Ch. Music Hall
		8:30	BSO Concert - Rudolf Serkin Charles Munch	Shed

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August 8 Saturday	10:00	BSO Open Rehearsal	Shed
	1:30	Tanglewood Study Group Informal Concert	Barn
	3;00	Student Orchestra Concert	Shed
	8:30	BSO Concert Pierre Monteux	Shed
9 Sunday	10:00	Student Chamber Music	Theatre
	2:30	BSO Concert - Beethoven's Ninth - Addison, Kopleff, Stern, Gramm - - Festival Chorus Charles Munch	Shed

SUMMARY OF PERFORMANCES AND EVENTS - - 1959 Season

Professional Concerts

Berkshire Festival Concerts Boston Symphony Orchestra	18	
Berkshire Festival Concerts Wednesday Series - Chamber Music	6	
Boston Symphony Orchestra Open Rehearsals - Saturday mornings	6	
Boston Pops Orchestra--Tanglewood on Parade - - Benefit for the Berkshire Music Center	1	
Fromm Music Foundation - Contemporary Music	1	32

Student Performances

Student Orchestra	6	
Student Chamber Music	6	
Informal Chamber Music	1	
Tanglewood Choir	2	
Composers' Forums	4	
Seminar in Contemporary Music - - Fromm Players	6	
Aspects of Music	6	
Tanglewood Study Group	3	
Tanglewood on Parade - All Depts.	6	40
Other Events - Opening Exercises, Student Parties (2), Presentation of Awards	4	
	TOTAL	76

BERKSHIRE MUSIC CENTER STUDENT COUNCIL - - - 1959

The following students were chosen on July 9th - -

Sverre Bruland - - - - - - - - President
Carmine Campione
Nancy Plett

Eleanor Howland
Gary Iseminger

Roger Hannay

David Cole
Carol Stutsman - - - - - - - - Secretary

Advisor - - Florence Dunn - - Faculty

The Student Council granted one loan to Roy Maynard - student - for travel expenses - - $30.00 . One student meal ticket for the cafeteria was given to Slavko Savic, - $5.00 .

The balance of the Student Council account in the Lenox National Bank - August 25, 1959 = $43.12

The Council sponsored a dance - Thursday, July 16 - held in Gymnasium - Lenox School immediately after the Student Orchestra Concert.

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Students---1959 Session

	Local Address	Home Address	Department
ALEXANDER James Heywood	Cottage - Lake Mahkeenac	Amherst College, Amherst, Mass.	Choral Conducting Choir - Chorus
ANDERSON James T.	Lenox School	211 Eagle St.,Apt.3H Buffalo, 4, New York	Composition
ANDERSON L. Kenneth		1012 Truman, S.E.,Apt.C, Albuquerque, N.Mexico	Trumpet
ANGULO Hector Rodriguez	Lenox School	Espada 103 Z - Havana, Cuba	Orch. Cond. Class
ATSUMI Takayori	Cranwell School,Lenox	Tokyo, Japan and 418 Beacon St.,Boston	'Cello
AVEDISIAN Edward	Barn Studio Tanglewood	575 Broadway, Pawtucket, Rhode Island	Clarinet
BABINI Italo	Lenox School	Brazil and 56 Hillbrook Rd.,Wilton, Conn.	'Cello
BAKER Herbert L.	Lenox School	31 Westmore Road Mattapan, Mass.	Percussion
BARON John H.	Lenox School	2807 E.Edgewood Ave. Milwaukee 11, Wisconsin	Orch.Cond. Class
BAKSA Robert F.	Lenox School	2229 No. Country Club Tucson, Arizona	Composition
BARTOLOMUCCI Regina M.	Lenox School	42 Elmwood Street Revere 51, Mass.	Chorus Leader
BEACOCK Laverne L.	Tent - Tanglewood Lake-front	5505 N.E. 78th St. Vancouver, Washington	Percussion- Timpani
BEGLARIAN Grant	Lenox School	563 Maple Avenue Plymouth, Michigan	Composition
BERKOWITZ Joan	Lenox School	7871 Spring Avenue Elkins Park 17, Penn.	Festival Chorus
BLECK Phyllis	Lenox School	500 North Randall Rd. Aurora, Illinois	Trumpet
BOOTH Barbara	Lenox School	2033 Appletree St. Philadelphia 3, Penn.	Violin

BORDER Daniel	Lenox School	Holsopple, Penn.	Choral Cond. - - Personnel Mgr.
BOURNS Sue	Lenox School	3125 General Motors Rd. Milford, Michigan	Bassoon
BOYLE Charles R.	Lenox School	92 Waldwick Avenue Waldwick, New Jersey	Viola
BRAINEN Karen	Lenox School	268 Northfield Ave. West Orange, New Jersey	Piano
BRAUNLICH Helmut	Lenox School	2408 20th St., N.E., Washington, D. C.	Composition
BRICKMAN Miriam	Festival House Lenox	50 Pinewood Avenue Albany, New York	Piano
BROHN William D.	Tent - Tanglewood Lake-front	40 St. Stephen St. Boston 15, Mass.	String Bass
BROWN Ethel	Lenox School	80 Rutland Road Brooklyn, New York	'Cello
BROWN Patricia G.	Lenox School	Edgemere Drive Matawan, New Jersey	Chorus Leader
BRULAND Sverre	Lenox School	Eikskollen 13, Roa, Oslo, Norway	Orchestral Conducting
BULGARELLI Diane Marie		23 Howe Road Pittsfield, Mass.	String Bass
CACIOPPO George E.	Lenox School	815 East Third St. Monroe, Michigan	Composition
CAMPIONE Carmine	Lenox School	307 John Street Elizabeth 4, New Jersey	Bass-Clarinet
CAPONE Patricia Louise	Lenox School	351 Lowell Street Wakefield, Mass.	Choral Cond. Chorus Leader
CASTONGUAY Gerald R.	Barn Studio Tanglewood	108 Ivan Avenue Riverside 15, Rhode Island	Violin
CHAMBERLAIN Oliver, Jr.	Lenox School	R.D.Box 201, Belmar, New Jersey	Choral Cond.
CHASSELL Anstiss		Stockbridge Massachusetts	'Cello
CLAPP Roberta	Lenox School	6 Chestnut Street Boston, Mass.	French Horn
CLATWORTHY David T.	39 Hillside St. Pittsfield,Mass.	106 Morningside Drive Apt.66, New York City 27	Choral Cond. Chorus Leader
COHAN Carol J.	Lenox School	774 Avon Fields Lane Cincinnati 29, Ohio	Viola

COHEN Jerome	Lenox School	60 Symphony Road Boston 15, Mass.	Orchestral Conducting
COKER Wilson W.	9 Housatonic St. Lenox % McCormack	48 Spruce Street Oneonta, New York	Composition
COLLINS Wilbur L.	Lenox School	2013 Mistletoe Victoria, Texas	Choral Conducting
CROSDALE John	Lenox School	7 High Land,Chorlton- Cum-Hardy, Manchester England	Orchestral Cond. Class and Trumpet
CURRY Corinne	Festival House Lenox	84 The Fenway, Boston 15, Mass.	Fromm Fellow - Soprano
DANIELS David W.		85 Greylock Terrace Pittsfield, Mass.	Orch. Cond. Class
DECHARIO Tony Houston	Lenox School	513 North Summit Girard, Kansas	Trombone
DeSILVA Lytton E.	Lenox Apts. Lenox	250 East 105th St. Apt. 6-B, New York City	Fromm Fellow - Flute
DeVOTO Mark Bernard	Lenox School	8 Berkeley Street Cambridge 38, Mass.	Composition
DUBMAN Lita L.	Lenox School	10 Dana Street Cambridge, Mass.	Composition
DUFFORD John E.	Lenox Apts. Lenox	3825 Greenbrier Drive Dallas 25, Texas	Orch. Cond. Class
DUFFY John Charles		Stockbridge School Interlaken, Mass.	Composition
DUTOIT Charles	Lenox School	Epenex - Renens (VD) Switzerland	Orch. Cond. Class
DWORAKIVSKY Walter	Y.M.C.A. Pittsfield,Mass.	116 Ella Street McKees Rocks, Penn.	Choral Cond.
EDELMAN Douglas W.	Mrs. Leydet Lenox	818 Fifth Street Fullerton, Penn.	Trombone
ELIASON Robert E	Mrs. Bashara Lenox	Route #1,Cooper Rd. Sandusky, Michigan	Tuba
ENDY Allan M.	Lenox School	1231 Walnut Street Coatesville, Penn	Orch.Cond. Class
ERICSON Carl George	Lenox School	116 Normandy Road Longmeadow 6, Mass	Choir and Chorus
FADER Eugene M.	Lenox School	2675 Morris Avenue Bronx 68, New York	French Horn

FARBERMAN Harold	Festival House	84 The Fenway, Boston 15, Mass.	Orchestral Conducting
FELDMAN Claude	Lenox School	63-33 98th Place Rego Park 74, New York	String Bass
FERRARI Danilo	Lenox School	2039 North 48th Milwaukee 8, Wisconsin	Choral - Accompanist
FLANDERS Steven	Lenox School	1929 High Street Bloomington, Indiana	'Cello
FOURE Berkeley	Lenox School	151 Boulevard Haussmann Paris, France	Festival Chorus
FOX David Allan	Lenox School	386 Ward Street Newton Centre,Mass.	Chorus Leader
FREEMAN James D		136 Manning Street, Needham, Mass.	String Bass
FROHNE Vincent S.	Mrs. Lydett Lenox	1107 Lincoln Way La Porte, Indiana	Composition
FUJII Masako	Lenox School	Tokyo, Japan and 3 Buswell Street,Boston	Violin
GAGNON Roland George	Lenox School	11 Willow Street Auburn, Maine	Choral Accompanist
GALM John K.	Mrs. Lydett Lenox	2221 West 79th St. Indianapolis 44, Ind	Percussion and Timpani
GEISSINGER Warren S.	Fox Hollow School Lenox	Pomfret School Pomfret, Conn	Choral Conducting
GILLETT Claudelle J.	Lenox School	2122 Alcyona Drive Los Angeles 28, Calif.	Violin
GNAM Adrian	Lenox School	Lakeview Drive Jefferson Valley, N.Y.	Oboe
GOSS John D.	Lenox School	Williston Academy Easthampton, Mass	Choral Conducting
GRATON Fernand	"The Barn", Interlaken,Mass.	11775 Boulevard St. Germain,Montreal,Canada	Orchestral Conducting
GRATWOCK Katharine P.	Lenox School	8 Myanos Road New Canaan, Conn	Violin
GRISWOLD Thomas		Williams College Williamstown, Mass.	Orchestral Conducting
HANDMAN Herbert	Lenox School	2240 Grand Avenue New York 53, N.Y.	Clarinet
HANNAY (Dr.) Roger D.	35 Attmer Ave. Pittsfield,Mass.	1906 South 15th St. Moorhead, Minnesota	Composition

HANSEN Adell R.	Lenox School	7468 North Haven Portland, Oregon	Violin
HARBISON John H.	Lenox School	12 Edgehill Street Princeton, New Jersey	Orch. Cond. Class
HEDRICK Peter J.	Lenox School	715 The Parkway, Ithaca, New York	Oboe
HETU Jacques	Lenox School	Box 80, Maniwaki, P.Q., Canada	Composition
HILL Claude	Lenox School	2702 Pie IX Blvd.,Apt.2 Montreal, Quebec,Canada	Harp
HILL Paul J.	Mrs.O'Brien Church St.Lenox	33 West 81st Street, New York, N.Y.	Violin and Orch. Cond. Class
HILTS Donald E.	L. Brecher Stockbridge	3904 Vesta Drive Wichita 14, Kansas	Oboe - E. Horn
HINDS Hamel Rudolph	Y.M.C.A. Pittsfield,Mass.	Federal House,Port of Spain, Trinidad The West Indies	Choral Cond. Chorus
HOLT Mary Ann	Lenox School	3312 West 73rd Street Los Angeles 43, Calif.	Violin
HOMAN John Michael	Lenox School	117 East Main Street Terre Hill, Penn.	Festival Chorus
HOOVER John G.	Lenox School	31 South Carlen St. Mobile, Alabama	Orch. Cond. Class
HORR Manfred	Lenox School	Paris and West Germany	Violin
HORVIT Michael M	Mrs. Dextraze Lenox	Oak Hill Road Pepperell, Mass.	Composition
HOWLAND Eleanor F.	Lenox School	88 Litchfield Road Watertown, Conn.	Chorus Leader
HURLEY Harold F.	Lenox School	308 Beale Street Wollaston,Quincy,Mass.	Trumpet
HYMAN Eugenia	Lenox School	301 Hillside Road Elizabeth, New Jersey	Piano
HYUN Hai-Eun	Lenox School	24-112 Shindang Dong Seoul, Korea	Violin
ISEMINGER Gary Hudson	Lenox School	Route 4, Box 316 Middleboro, Mass.	Chorus Leader
ISSENBERGH Tess	Lenox School	Eliot Hall, 51 Shepard St.,Cambridge 38,Mass.	'Cello

JACOBS Paul	Mrs. Shalley Lenox	80 Van Cortlandt Park So. New York 63, N.Y.	Fromm Fellow Piano
JOHNSON Joseph Richmond	Lenox School	427 Orange Avenue West Haven, Conn	Orch. Cond. Class
KANE Martha	Lenox School	224 Summit Street Portland, Maine	Chorus Leader Choral Cond.
KASHY Jean-Louis	Lenox School	1511 Wheeler Houston 4, Texas	Flute
KEMBER Marjorie		337 Holmes Road Pittsfield, Mass.	Choir - Chorus
KERN Peter F.	Mrs. Leydett Lenox	1701 Main Street, Slatedale, Penn.	Flute
KIDNEY Dorothy	Lenox School	2365 Hosmer Road Appleton, New York	Fromm Fellow Oboe
KIRK E. Elaine	Lenox School	104 Avenue I, Nevada, Iowa	Violin
KORETZ Alan J.	Lenox School	14401 Pearson, Oak Park 37, Michigan	Clarinet
KORTE Karl	P.O. Box 13 Poestenkoll, N.Y.	Emma Willard School Troy, New York	Composition
KOVALENKO, Oleg	Lenox Apts. Lenox	614 Walnut Street Pacific Grove, Calif	Violin and Orch.Cond. Class
KUISMA Rainer	Lenox School	Makelankatu 16 A 12 Helsinki, Finland	Timpani and Percussion
deLEON Felipe Padilla	Lenox Apts. Lenox	1301 Lavanderos, Sampaloc, Manila, Philippines	Orch.Cond. Class and Auditor
LEVINE Laurence Edward	Lenox School	115 Central Park West New York 23, N.Y.	Orch. Cond. Class
LEWIS M. Delight	Lenox School	210 Miami Place Old Homesteadn,Huron, Ohio	Clarinet
LIZASO Antonio Hernandez	Lenox School	Calle L-56, Esg 11 Apt. 15, Vedadc, Havana,	Orch. Cond. Class Cuba
LORBIECKI Bernadine Ann	Lenox School	Greenbush, Minnesota	Choral Conducting
LUCIER Alvin A.	Lenox School	1006 N.Elm Street Greensboro, No.Carolina	Composition
LYONS Judith Ann	Lenox School	35 West 9th Street, New York, N.Y.	Flute

McCALL Donald T.	Festival House Lenox	4632 Tracy Kansas City, Missouri	Fromm Fellow 'Cello
McILROY Geraldine	Lenox School	713 Laurel Street Winston-Salem, No.Carolina	Choral Cond. Choir-Chorus
McNELLY Nancy J	Lenox School	115 South Beech Street Oxford, Ohio	'Cello
MacGAFFEY Monica		West Street Lenox, Mass.	French Horn
MANTZ Theodora	Festival House Lenox	3251 Holmes Avenue So. Minneapolis 8, Minn.	Fromm Fellow Violin
MAPES Gertrude		29 Payn Avenue Chatham, New York	Choir and Chorus Leader
MARCELLUS John R.	Lenox School	4246 Lexington Ave. Jacksonville, Florida	Trombone
MARSH Peter R.	Festival House Lenox	7027 32nd St., N.E. Seattle 15, Washington	Fromm Fellow Violin
MAYNARD Roy Lewis	Lenox School	2715 No. Pecan Nacogdoches, Texas	Timpani and Percussion
MEISEL Ione C.	Lenox School	829 No. Maple Ave. Green Bay, Wisconsin	Piano
MILEY Mary P.	Lenox School	2325 W.Third Street Duluth 6, Minnesota	Bassoon
MITTLER Diana	Lenox School	118-14 83rd Avenue Kew Gardens 15, New York	Piano
MONKO June Carol	Lenox School	72 No. Main Street, Wilkes-Barre, Penn.	Violin
MOORE Edmund Evans	Lenox School	3722 Frosthoffer Ave. Camden 5, New Jersey	Tuba and String Bass
MOSS Ruth E.	Lenox School	334 53rd Street Newport News, Virginia	Fromm Fellow Bassoon
MULLIGAN Sharon	Lenox School	351 Guyon Avenue, Staten Island 6, N.Y.	Violin
NESS John Earl, Jr.	Mrs. Bashara Lenox	2502 Pine Street, Philadelphia 3, Penn	Choral Conducting
NICKRENZ R. Scott	Festival House Lenox	Lakeview Avenue, Hamburg, New York	Fromm Fellow Viola
NOONAN Robert H.	Lenox School	3144 Woodlawn, Apt. S-59 Shreveport, Louisiana	French Horn
OBER Eugene W.		621 West Camino Real Arcadia, Calif	Orch. Cond. Class and French Horn

OVERHOLT Jane	Lenox School	219 Lowder Street, Dedham, Mass.	Viola
PACHECO Diogo de Assis	Lenox School	Rua Silva Bueno, 1533 Sao Paulo, Brazil	Orchestral Conducting
PARCHMAN Gen Louis	Lenox School	23 Parchman Place, Cincinnati 23, Ohio	Composition
PEARSON Robert R.	Lenox School	36 Bliss Place, Norwich, Conn.	Chorus Leader
PEARLMAN Leonard	Lenox School	723 Waterloo Street Winnipeg, Manitoba,Canada	Orch. Cond. Class
PERKETT David E.	Tent area October Mt.	3983 Albany Street, Schenectady, New York	Oboe
PLETT Nancy P.	Lenox School	224 West 23rd Street, San Barnarino, Calif.	String Bass
POSNER Doris	Lenox School	1057 Constable Drive, Mamaroneck, New York	Violin
POWERS George R.	Tent area October Mt.	5 Benefit Street, Waltham, Mass.	Trombone
PROVIDAKES Malama	Mrs. O'Brien Lenox	64 Sagamore Road Worcester, Mass.	Chorus Leader
ROBINSON Joseph Lee	Lenox School	Robinson Court, Lenoir, No. Carolina	Oboe
ROHRMAN Sally I	Lenox School	170 Larkspur Lane, Chagrin Falls, Ohio c/o H.W. Stroud	Chorus Leader
ROWE Booker T., Jr.	Lenox School	1423 West York Street, Philadelphia 32, Penn	Violin
RUVIELLA Jeanne L.	Lenox School	704 Belmont Avenue, Collingswood, New Jersey	Violin
SACHS Burton I	Lenox School	130-38 225th Street, Laurelton 13, New York	Trumpet
SAMANS Beverly F.	Lenox School	317 Woodlawn Avenue, Beckley, West Virginia	Chorus Leader
SANTOS Jose Carlos	Mrs. O'Brien West St.,Lenox	Lima, Peru	Orch. Cond. Class
SAPERSETIN Bernice	Music Inn Lenox	39-02 111th Street Corona 68, Long Island, N.Y.	Violin
SAVIC Slavko	Lenox School	Vlothoerstr .37 Herford, West Germany	Violin

SCAVARDA Donald R.	Lenox School	411 Seventh Street Iron Mountain, Michigan	Composition
SCHMALTZ Donald W	Lenox School	109 So. Taylor Avenue, Oak Park, Illinois	Viola
SCHONBERG Seymour	Lenox School	73 Kuna Terrace Irvington, New Jersey	Choral Conducting
SCHWAGER Myron A.		46 Hull Avenue, Pittsfield, Mass.	'Cello
SESSA Alfred M.	Lenox School	5519 26th Avenue, Kenosha, Wisconsin	Choral Conducting
SHAFFER Nancy Sue	Lenox School	63-40 99th Street, Forest Hills 74, N.Y.	Festival Chorus and Choir
SILVERBERG Martin	Mrs. Pereglou Lenox	4403 Chestnut Street, Philadelphia 4, Penn.	Choral Conducting Class - Chorus
SILVERS Taissa L.	Lenox School	18464 Strathmoor, Detroit, Michigan	Violin
SLOCUM William B.	Lenox School	400 Cardenas Drive, N.E., Albuquerque, New Mexico	French Horn
SMITH Joanne Adella	Lenox School	4732 Upton Avenue So., Minneapolis 10, Minn.	Piano
SMITH William O.	Tent - Tanglewood Lake-front	428 First Street, Manhattan Beach, Calif.	Fromm Fellow Clarinet
SOBEL Bernice Rose	Lenox School	3023 Nesper Street, Philadelphia 15, Penn.	Chorus Leader
SPRINGER Melvyn F.	Lenox School	92 Lake Avenue, West Haven, Conn.	Piano
STEELE Emmett M.	Lenox School	1012 Denver Street, Waterloo, Iowa	Viola and Orch. Cond. Class
STUMM Virginia	Lenox School	1610 Linwood, Ann Arbor, Michigan	Violin
SUCKNO Jay Samuel	Lenox School	8 Harvard Avenue, Albany, New York	Bassoon
SUCGANG Celia R.	Lenox School	Manila, Philippines and 837 Park Avenue, Baltimore 1, Maryland	Violin
SUSSMAN Stanley B.	Mrs. Leydet Lenox	1225 Eastern Parkway, Brooklyn 13, New York	Composition
SYNNESTVEDT Kirstin	R.F.D. West Stockbridge	Alden Road, Bryn Athyn, Pennsylvania	Festival Chorus

TILLINGHAST Caroline	South St. Apts. Pittsfield,Mass.	Mill Lane, Burlington, New Jersey	Chorus Leader
TOPP Patricia Anne	Lenox School	1 Douglas Drive, Toronto, Ontario,Canada	Festival Chorus
TORTOLANO William	Lenox School	513 Charles Street, Providence 4, Rhode Island	Choral Conducting
TRAVER Paul Patrick	68 Livingston Ave. Pittsfield,Mass.	8313 14th Avenue Hyattsville, Maryland	Choral Conducting
TURNER Lynne A.	Lenox School	1634 Fargo Avenue, Chicago 36, Illinois	Harp
TUTHILL Mary-Ellen	Lenox School	724 Broadview Terrace, Hartford, Conn .	Flute
VINEYARD Shirley Ann	Lenox School	1545 N.W. First Street, Miami, Florida	Bassoon
WADE R. Eugene	Lenox School	427 North Broadview, Wichita 8, Kanwas	Fromm Fellow French Horn
WALKER Janice E.	Lenox School	P.O. Box 984, Gunnison, Colorado	Violin
WEGIEL Annette V.	Lenox School	870 Queen Street West, Toronto 3 Ontario, Canada	Violin
WEIDRINGER Roselyn S.	Lenox School	2450 North 29th St. Philadelphia 32, Penn.	Viola
WIELAND Patricia J.	Lenox School	110-18 65th Avenue, Forest Hills 75, N.Y.	Festival Chorus- Tanglewood Choir
WILLIAMS Anita Marie	Mrs. Bashara Lenox	34 Rathnelly Avenue, Toronto,Ontario, Canada	'Cello
YANCHUS Judith J.	Lenox School	162 East Main St. Wilkes-Barre, Penn.	Violin
ZAGARETOU Polyna	Mrs. O'Brien Lenox	259 Newbury Street, Boston 16, Mass.	Chorus Leader
ZASLAW Neal Alexander	Lenox School	50 Colgate Road, Great Neck, New York	Flute
ZORN Richard L.	Lenox School	28 Pasadena Place, Mt. Vernon, New York	Choral Conducting
ROCHE Joseph E.	Cranwell School Lenox	India and 418 Beacon St., Boston 15, Mass.	Violin

BERKMAN Doris	Lenox School	92 Pinehurst Avenue New York 33, N.Y.	6 weeks - Piano
BLUM Gretchen M.	Lenox School	3433 J Street, Lincoln, Nebraska	6 weeks - Flute
BUDZIAK Richard E.		56 Maplewood Avenue, Pittsfield, Mass.	6 weeks - Violin
CARDILLO Francis C.		32 Meade Avenue, North Adams, Mass.	6 weeks - Clarinet
COLE David S.	Lenox School	160 Maple Street, Springfield, Mass.	6 weeks - Baritone
DANNREUTHER Susan	Lenox School	1765 Boulevard, West Hartford, Conn.	6 weeks - Piano
GEISSINGER Barbara	Fox Hollow School Lenox	Pomfret School, Pomfret, Conn.	6 weeks - Piano- -Flute
HAAKENSON Mary	Lenox School	Route 2, Rocky Ford, Clorado, c/o H.B.McCluskey	6 weeks - Flute
HUSE Mary Jane	Lenox School	218 Vassar Avenue Swarthmore, Penn.	6 weeks - Violin
LEE Susan	c/o Pierre Mayer	131 Carlton Street, Brookline, Mass.	6 weeks - Soprano
McINTIRE Deborah E.		36 Dodge Avenue, Pittsfield, Mass.	6 weeks - Soprano
MARKOVITZ Zelda	Lenox School	376 East 32nd Street, Paterson 4, New Jersey	6 weeks - Soprano
MUEHLING Sylvia Mary	337 Holmes Road Pittsfield, Mass.	479 West Michigan Ave. Kalamazoo, Michigan	6 weeks - Piano
POTTLE Ralph R., SR	Barnes Cottage RFD 1, Housatonic	407 No. Magnolia St., Hammond, Louisiana	6 weeks - Viola
SALZMAN Richard	Lenox School	70-34 112th Street, Forest Hills 75, N.Y.	6 weeks - Clarinet
SNIDER Gerald Lee	Lenox School	10 Beech Road, Brookline 46, Mass.	6 weeks - Piano
STONE, Elizabeth G	Lenox School	73 Chestnut Hill Road, Chestnut Hill 67, Mass.	6 weeks - Flute - Piano
STUTSMAN Carol J	Lenox School	223 K Street, Dayton 9, Ohio	6 weeks - Flute
UHL Eleanor J	Lenox School	1680 York Avenue, New York 28, N.Y.	6 weeks - Flute
WALKER Mark Allen	Lenox School	350 Central Park West, New York 25, New York	6 weeks - Trumpet

ADESSERMAN Sarah	Avaloch Inn Lenox	4457 DeBullion, Montreal 18, P.Q.,Canada	2 weeks - July 13 Piano
ALEXANDER Beatrice	Cottage - Lake Mackeenac	33 Sunset Avenue, Amherst, Mass.	4 weeks - June 29 soprano
ANDERSON Lloyd Thomas	Lenox School	59 West 87th St.,Apt.5, New York 24, N.Y.	2 weeks - July 13 Piano
BAUSHER Noel Elizabeth	Lenox School	1802 Hill Road, Reading, Pennsylvania	4 weeks - July 13 Soprano
BISHOP Albert E.	Red Lion Inn Stockbridge	329 Morrison Avenue Mt.Royal,Montreal,Canada	4 weeks - June 29 Piano
CHURCH Francis LeB.	Lenox School	Winston-Salem Journal Winston-Salem,No.Carolina	2 weeks - July 13 'Cello
CION Maurice Charles	Lenox School	28 Parkview Road Cheltenham, Penn.	2 weeks - July 27 Piano
COHAN Eileen D.	Lenox School	978 Debbe Lane Cincinnati 29, Ohio	2 weeks - July 27 Flute-Piano
COHEN Marcia Ruth	Festival House Lenox	694 School Street, Lowell, Mass.	4 weeks - July 13 Piano
COHN Richard A.	Eestival House Lenox	322 Central Park West, New York, New York	4 weeks - July 13 Bass
DAVIS Harvey Owen		606 Judy Lane, Lexington, Kentucky	2 weeks - July 27 Baritone
DEES James E.	Lenox School	Box 284 W.T.Station, Canyon, Texas	2 weeks - July 27 Clarinet
DRYDEN Hayden Thomas	Lenox School	2702 Michigan Avenue, Niagara Falls, New York	4 weeks - July 13 trumpet-bassoon clarinet
GAYMON Doris	Lenox School	42 Prospect Avenue, Bryn Mawr, Pennsylvania	4 weeks - July 13 Soprano
GIRARD Paulette	Lenox School	74 West 68th Street, New York 23, N.Y.	2 weeks - July 13 Soprano
GORDON Mrs. Eva	Lenox School	60 Sutton Place South Apt. 8-G, New York 22	2 weeks - July 13 Piano
GREENWALD June Rose	Lenox School	660 Crown Street, Brooklyn 13, N.Y.	2 weeks - June 29 Soprano
HALL Irene E.	Lenox School	1001 Elm Avenue, Norfolk, Nebraska	2 weeks - July 13 Violin-Flute
HALPERN Fanny	Lenox School	110-56 71st Avenue Forest Hills 75, N.Y.	2 weeks - July 26 Alto

KIMBALL Jeanne D.	Lenox School	7 Devon Road, Westport, Conn.	2 weeks - June 29 Soprano
KRITIKOS Haralambos Nicholas	Lenox School	401 South 41st St. Philadelphia 4, Penn.	2 weeks - July 27 Violin
LAURENDEAU Jean	Lenox School	415 Stuart, Montreal Quebec, Danada	2 weeks - June 29 clarinet
LEVY Mrs. Emilie	Avaloch Inn Lenox	24 Bennett Avenue, New York, N.Y.	2 weeks - July 27 Alto
LUND Jack H.	Lenox School	22 Darrell Place San Francisco 11, Calif	2 weeks - July 27 Auditor
LUBARS Eileen T.	Lenox School	475 Strathon Road, New Rochelle, New York	2 weeks - July 27 Piano
MATTISON Margaret E.	Lenox School	1223 Panama Street, Philadelphia 7, Penn.	2 weeks - June 29 Flute
MIGLIORINI Rita Helen	Lenox School	Avery Road, Garrison, New York	4 weeks - July 13 Slto
PULLAN Anna Marie	Lenox School	127 Frambes Avenue, Pleasantville, New Jersey	4 weeks - July 13 Piano
RASMUSSEN Joyce M.	Lenox School	1034 15th Avenue, S.E., Minneapolis 14, Minn.	4 weeks-July 27 Alto
ROBINSON Ruth	Monument Inn Lenox	47 Colony Road Springfield, Mass.	2 weeks-July 13 Piano
SCHREIBER James L.	Lenox School	1471 Cleveland Road, Wooster, Ohio	2 weeks - July 27 French Horn
SEGAL Shirley Alice	Avaloch Inn Lenox	5281 Prince of Wales Ave. Montreal 28, Quebec,Canada	2 weeks-July 13 Recorder
SMELSER Clarence M	Lenox School	3227 Fifth Avenue Council Bluffs, Iowa	2 weeks - July 27 Auditor-baritone
SMITH Helen H.	Lenox School	36 Lehigh Court, Rockville Centre, N.Y.	2 weeks - June 29 Piano
SMITH Julia	Stockbridge Bowl Beechwood	417 Riverside Drive New York 25, N.Y.	3 weeks - June 29 auditor
SPENCER C. David	Lenox School	302 Ogden Avenue, Swarthmore, Penn	2 weeks - July 27 Violin
SPIZER Bernice M.	Lenox School	4927 Gransback Street, Philadelphia 20, Penn.	4 weeks - June 29 Piano
STEVENSON Diantha W.	Locust Farm South Lee, Mass.	60 Sutton Place South, New York 22, New York	2 weeks - July 27 Soprano

TUBBS Alan P.		9 Fairview Avenue, Chatham, New York	4 weeks - June 29 Trumpet
VASHAW Cecile	Stockbridge Bowl Beechwood	2829 Scottwood Avenue, Toledo, Ohio	4 weeks - June 29 Violin
WENTWORTH David S.	68 West Street, Lenox	3 Davis Street, Turner Falls, Mass.	4 weeks - July 13 Trombone
WILLISON Paul R.	9 Fairview Avenue, Chatham, New York	502 79th Street,N.W. Vancouver, Washington	4 weeks - June 29 Trumpet
WOHL SYLVAN		3206 Fairfield Avenue, New York 63, New York	2 weeks - July 27 Piano-Percussion

Fasten small photograph here. (Optional)

Please carefully fill out both Form No. 1 and Form No. 2, legibly in ink, or typewritten. Do not tear perforation.

Seventeenth Session - 1959

June 29 to August 9

Berkshire Music Center

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman of the Faculty*

AT TANGLEWOOD

Between Lenox and Stockbridge, Massachusetts

APPLICATION FOR ADMISSION

Date: .....

DEPT.

DIV. 198

Auditioned

Accepted

Registered

TRSF SPECIAL

(Please do not write in spaces above)

BMC Form No. 1

NAME: ..... (Last / First / Middle)

PRESENT OR SCHOOL ADDRESS: .....

Until: ..... (Month / Date) ..... (City / State)

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... SEX: Male ☐ Female ☐

The schedule of each Department (and in some cases of a division within a Department) is planned as a full-time activity. Students ordinarily may not have active status in more than one division.
Applicants for some Departments may be asked to attend auditions during the Spring of 1959

PLEASE CHECK THE DIVISION OF THE DEPARTMENT FOR WHICH YOU WISH TO APPLY, GIVE INSTRUMENT AND VOICE:

Instrumental Music	Choral Music	Composition	Opera	Tanglewood Study Group
Instrument: ..... Voice:	☐ Choral Conducting: ☐ Active, ☐ Auditor	☐ Composition	☐ Opera dramatics: Voice:	Instrument: ..... Voice: .....
☐ Orchestral Conducting, (Auditor)	☐ Chorus Leader	☐ The required letters of recommendation from two teachers or noted musicians will be sent.	☐ Operatic coaching	☐ Active, ☐ Auditor
☐ Orchestra and Chamber Music	☐ Tanglewood Choir	☐ Scores will be submitted upon request. Instrument: ..... Voice:	☐ Stage directing	☐ Full six-week term
☐ Chamber Music Only	☐ Festival Chorus Voice:		☐ Scenic arts	☐ Four weeks, beginning: ☐ June 29, ☐ July 13
			☐ Costuming	☐ Two weeks, beginning: ☐ June 29, ☐ July 13, or ☐ July 27

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐ No ☐. Year .....
Have you ever been enrolled at the Music Center? Yes ☐ No ☐. Year .....
Do you wish to apply for dormitory accommodations? Yes ☐ No ☐. (An application form will be sent about June 15)
Do you intend to apply for a scholarship grant? Yes ☐ No ☐.

EDUCATION: Schools attended — Location — Date of attendance — Degrees or Diploma

High School .....

College .....

Graduate or Professional School .....

Music School .....

PRESENT OCCUPATION: .....

Forms Nos. 1 & 2, fully completed, are required before an applicant may be considered for admission. Please mail these forms to:

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 15 *to* August 15: *Tanglewood — Lenox, Massachusetts*)

The tuition charge for the full six-week term is $180; for four weeks, $140; two weeks, $80. A registration fee of $15 is due upon receipt of notice of acceptance. This is a service charge, is not refundable and is not credited against any other charges
For information on scholarships, consult the catalog of the Berkshire Music Center.

PRINTED IN U.S.A.

ORCHESTRA

DEPT.

DIV.

Auditioned

Accepted

Registered

TRSF SPECIAL

(Please do not write in spaces above)

149

NAME: ..... (Last / First / Middle)

PRESENT OR SCHOOL ADDRESS: .....

Until: ..... (Month / Date) ..... (City / State)

PERMANENT ADDRESS: .....

.....

PRESENT OCCUPATION: ..... AGE: .....

If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong:

.....

B F
M O
C R
M

No. 2

INSTRUCTION: *Teacher* *School* *Course* *Dates*

.....

.....

.....

.....

EXPERIENCE *Amateur and/or professional*: *Organization* *Dates*

.....

.....

.....

.....

Please fill in special questionnaire for your division:

ORCHESTRAL CONDUCTING

Have you studied conducting? ..... Orchestral ..... Choral ..... Band .....

Teacher *School* *Dates*

.....

.....

.....

Have you conducted an orchestra, band or chorus? (Programs may be submitted)

Organization *Place* *Dates*

.....

.....

.....

List several works you have conducted:

....

....

ORCHESTRA and CHAMBER MUSIC

State chamber music instruction and experience:

.....

.....

.....

.....

.....

.....

List several works you are prepared to play:

....

....

....

....

(over)

CHORAL

List major choral works you have sung:

List choral works you have conducted: (Programs may be submitted)

For Conductors only: Can you play on the piano a four-part choral score of a motet or madrigal? .....

COMPOSITION

List your compositions and the more important performances, giving dates and performers:

List your published works, giving title, publisher and date published:

OPERA

List performances in which you have appeared, have directed, or with which you have otherwise been connected, giving places, dates, and details of your participation:

For singers applying only for opera dramatics: Give: Height..... Weight..... Voice.....

List arias which you are prepared to sing in audition and operatic roles studied:

TANGLEWOOD STUDY GROUP

If you play a wind or string instrument, please name the instrument, your stage of proficiency, and whether or not you can bring the instrument to Tanglewood:

Are you an amateur musician? ☐ Professional ☐ Teacher ☐ Student ☐

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

AUDITION REPORT

INSTRUMENT OR VOICE _____

NAME _____
last first middle

ADDRESS _____

CITY & STATE _____

AUDITIONED IN _____ DATE _____

Gradings for this Report:

Excellent	100 - 86
Good	85 - 71
Fair	70 - 56
Poor	55 - 40

General Talent	
Present Stage of Advancement	
Quality of Tone	
Technical Aptitude	
Sight Reading	
General Musicianship	

ACCEPTABLE _____

ACCEPTABLE IF NEEDED _____

NOT ACCEPTABLE _____

COMPOSITIONS HEARD

_____

_____

_____

REMARKS _____

SIGNED _____

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

CHAMBER MUSIC

Name: ..... (Last) (First) (Middle)

Instrument: .....

Have you had instruction in Chamber Music ? YES ..... NO .....

Teacher ..... Dates: .....

" ..... " .....

Have you played in concerts of Chamber Music ? .....

List some representative works performed:

.....

.....

List some chamber music works you have studied or played privately with friends:

.....

.....

Name six works you would wish to study and which you will be prepared to rehearse at Tanglewood:

.....

.....

.....

FOR VIOLINISTS and PIANISTS ONLY -

Do you wish to study violin and piano sonatas ? YES ..... NO .....

Please return this form as soon as possible to the
Berkshire Music Center Registrar
Symphony Hall---Boston 15, Mass

(after June 15--address---Tanglewood, Lenox, Mass.)

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Tuition Scholarship Grant

You have been accepted for an activity which makes you eligible for a tuition grant from the Tanglewood Revolving Scholarship Fund, if you need it. It is the purpose of this Fund to enable students accepted for the advanced pre-professional divisions to attend the Berkshire Music Center if they are not now able to pay tuition. Students who are able to pay are expected to do so at the time of registration at Tanglewood. Students not now able to pay are eligible for grants to cover tuition, under the conditions described in the catalog under "Scholarships".

In either case, please fill in and return this form, giving the particulars of your need. This statement will be taken as much as possible at its face value. If you apply for a grant, you are asked to consider the matter with some care, bearing in mind that those accepting grants from the Fund accept a future obligation to it.

1. Name:..... Date:.....

   Address:..... Department:.....

2. a--I do not wish to apply for a tuition grant ☐

   b--I do wish to apply for a tuition grant ☐

   Those checking 2-a need not answer the remaining questions, and may return the form as is. Those checking 2-b should complete the form.

3. Have you held scholarships in any other schools ? . . . . . .
   What schools:. . . . . .
   What years: . . . . . .
   Name and amount of scholarships: . . . . . .
   . . . . . .

4. If you are still a student, give the name and address of the person responsible for your education.

   Name: . . . . . .

   Address: . . . . . .

5. If you are a professional musician, what is your present position:

   . . . . . .

6. Please give the names and addresses of two persons not related to you who are acquainted with you and your circumstances and to whom we may refer:

   Name: . . . . . Name: . . . . . .

   Address:. . . . . Address: . . . . . .

- - - PLEASE FILL IN THE REVERSE SIDE - - -

7. Give two names and addresses of teachers in the field of music with whom you have studied, or of directors of musical institutions which you have attended:

Name: . . . . . Address: . . . . . .

Name: . . . . . Address: . . . . . .

8. Are you eligible for financial assistance from the Veterans Administration under the G. I. Bill of Rights ? _____ Public Law 550 _____

If so, please give reason for this application for scholarship aid:

. . . . . .

9. Please estimate the amount of the grant you feel will be necessary to enable you to attend the Music Center: $_____
(Not more than $180 for tuition)

10. Remarks concerning this application that may be helpful for the Scholarship Committee in making the awards:

_____

_____

_____

NOTE: This form applies only to tuition. Grants for living expenses are not available from the Tanglewood Revolving Scholarship Fund.

This form, completely filled in, should be mailed by return mail to - -

Leonard Burkat, Administrator
Berkshire Music Center
Symphony Hall
Boston 15, Massachusetts

(from June 15 to August 11 - - - - Tanglewood, Lenox, Massachusetts)

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

To All Recipients of Scholarship Grants:

Scholarship Grants at the Berkshire Music Center are drawn from the Tanglewood Revolving Scholarship Fund, which originated in gifts from the RCA-Victor Division of the Radio Corporation of America in 1947. Since then the Fund has been considerably increased by contributions made through the Friends of the Berkshire Music Center and a generous Rockefeller Foundation grant.

In order to continue this Fund and to ensure that student aid will be available to talented young musicians in future years, all recipients are asked to agree to contribute an amount equal to their grants, without interest, to the Scholarship Fund after an unspecified period when they are in a position to do so. All recipients are asked to accept this principle and must sign and return to this office one copy of the enclosed form, keeping the second copy for their own record. This form does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution to help continue the Tanglewood Revolving Scholarship Fund.

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

SCHOLARSHIP GRANT ACKNOWLEDGEMENT

I hereby acknowledge a credit of $ toward tuition from the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. When circumstances permit I shall undertake to contribute a like amount to this Fund, and believe I shall be able to make a first payment by January of 19___ and the balance by _____ 19 .
It is understood that this statement does not constitute a claim on my estate or my family, but is a serious statement of my intention to help continue the Revolving Scholarship Fund.

Signature: _____

Date: _____

This copy is for your own record.

BERKSHIRE MUSIC CENTER

SCHOLARSHIP GRANT ACKNOWLEDGEMENT

I hereby acknowledge a credit of $ toward tuition from the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. When circumstances permit I shall undertake to contribute a like amount to this Fund and believe I shall be able to make a first payment by January of 19_____ and the balance by _____ 19 .
It is understood that this statement does not constitute a claim on my estate or my family, but is a serious statement of my intention to help continue the Revolving Scholarship Fund.

Signature: _____

Date: _____

THIS COPY MUST BE RETURNED TO THE BERKSHIRE MUSIC CENTER OFFICE BEFORE THE SCHOLARSHIP GRANT CAN BE FINALLY GRANTED.

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Thank you for your application for admission to the Berkshire Music Center.

If interviews or auditions are required of applicants for the Department of your choice, we will inform you of the time and place.

Notices of acceptance or rejection of applicants will be mailed immediately after the meetings of the faculty committees.

Leonard Burkat, Administrator
Berkshire Music Center
Symphony Hall
Boston 15, Massachusetts

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Thank you for your application for admission to the Berkshire Music Center.

Because it is possible to accept only a small number of the many applicants for the division for which you applied, we are unable to accept you at this time.

However, your name is on an alternate list and in case of a later opening, we will be pleased to inform you of your acceptance.

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Thank you very much for your interest in enrolling at the Berkshire Music Center this summer.

The Orchestra of Department I is now full but there are still places in Department V, the Tanglewood Study Group. This Department offers extensive opportunity for ensemble playing and reading, especially of music for mixed groups of instruments.

I hope that you will wish to join us in the Tanglewood Study Group.

Leonard Burkat

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Symphony Hall
Boston 15, Massachusetts

Thank you for your interest in the Berkshire Music Center. Our Opera Department's course of study will not be offered in 1959, while Mr. Boris Goldovsky, the Department head, devotes himself to writing a book which will summarize and consolidate his years of accumulated knowledge and experience.

Please allow me to draw your attention to our other principal offering for singers, the Department of Choral Music. The Head of the Department is Mr. Hugh Ross, conductor of the Schola Cantorum of New York, who is seconded by Mrs. Lorna Cooke de Varon, the head of the New England Conservatory of Music Choral Department, and Mr. Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston. The Department of Choral Music offers a full and intensive program of study and performance for the singer. The Tanglewood Choir presents at least two concerts of its own, sometimes in conjunction with other departments of the Music Center and in addition will sing a Bach cantata and the Requiem of Mozart with members of the Boston Symphony Orchestra under the direction of Dr. Charles Munch. The large Festival Chorus will also study and perform the Requiem of Berlioz and Beethoven's Ninth Symphony under Dr. Munch with the Boston Symphony Orchestra.

If you are interested in participating in this activity during Mr. Goldovsky's leave of absence, please fill out the application form enclosed in the catalog, which is being sent to you separately, and return it to me.

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Thank you for your interest in Tanglewood. Unfortunately you are still below our minimum age limit, which is eighteen. We trust that you will want to apply again when you have reached that age.
Meanwhile we are keeping your name on file so that we can send you future catalogues.

Sincerely yours,

Leonard Burkat

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Thank you very much for the prompt return of the papers for your tuition scholarship.

On receipt of your $15 registration fee, you will officially be enrolled as a Berkshire Music Center student for the 19 session with a tuition scholarship grant from the Tanglewood Revolving Scholarship Fund of $.

Sincerely yours,

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

I am pleased to let you know that we have been able to take favorable action on your request for an extended additional grant from the Tanglewood Revolving Scholarship Fund toward your living expenses. This grant will not pay the $10 dormitory reservation fee, which should be remitted immediately if you have not already paid it.

Students receiving such grants are expected to offer assistance in the conduct of the Music Center and are assigned to such responsible positions as library aide, stage manager aide, dormitory proctor, etc. . These duties are arranged so as not to conflict with the class work.

You should plan to arrive at Tanglewood for registration and assignment as early as possible (registration opens on Thursday,), in no case later than Saturday morning, . We will then have a corrected scholarship acknowledgment form ready for you.

I look forward to meeting you at Tanglewood.

Sincerely yours,

Leonard Burkat

Leonard Burkat
Administrator

BERKSHIRE MUSIC CENTER
CHARLES MUNCH, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Notice of your acceptance in the Berkshire Music Center was sent to you on , and your acknowledgment is now overdue.

In fairness to the long waiting list of alternates, it is important that you let me know immediately whether or not you intend to enroll. If there is any other information you need before registering, please do not hesitate to write and ask.

If we do not hear from you by , we will remove your name from the rolls for this year's session.

Leonard Burkat
Administrator.

BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director

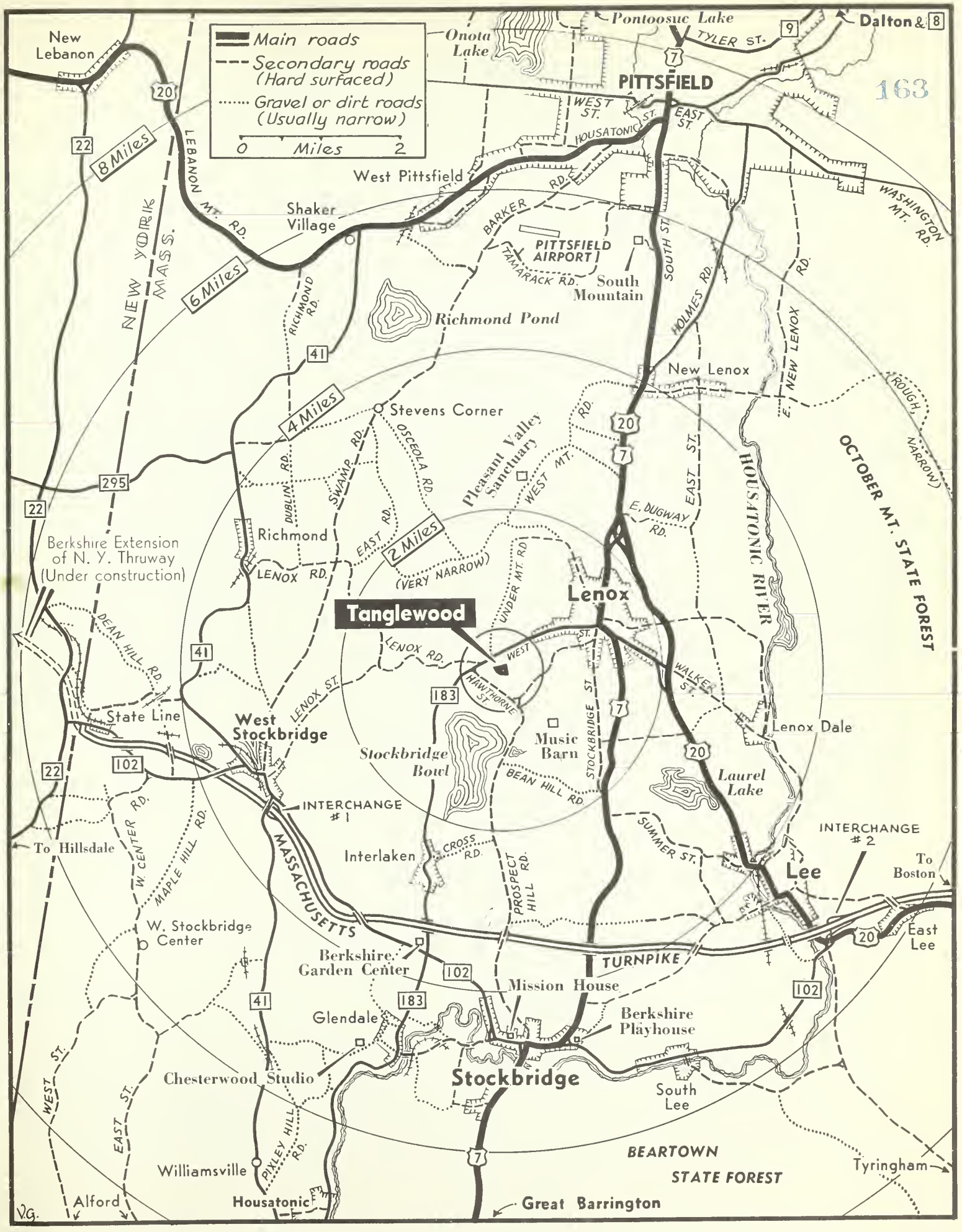
June 24, 1959

Tanglewood Rehearsal Schedule

Wed. July 1	10	Rehearsal for Fri; Chorus at 11:30	Theatre
	4	Rehearsal for Sat. with soloists	Shed
Thur. July 2	10	Rehearsal for Sun; Soloists at 11	Theatre
	4	Rehearsal for Fri. with chorus	Theatre
Fri. July 3	10	Rehearsal for Sat. with soloists	Shed
	8:30	Concert	Theatre
Sat. July 4	10	Open rehearsal for Sun; Soloists at 11	Theatre
	8:30	Concert	Shed
Sun. July 5	2:30	Concert	Theatre
Mon. & Tue.	FREE		
Wed. July 8	10	Rehearsal for Friday	Theatre
	4	Rehearsal for Saturday	Shed
Thu. July 9	10	Rehearsal for Fri; Soloist at 11:15	Theatre
	4	Rehearsal for Sun. with soloists and chorus	Theatre
Fri. July 10	10	Rehearsal for Saturday	Shed
	8:30	Concert	Theatre
Sat. July 11	10	Open rehearsal for Sun. with soloists and chorus	Theatre
	8:30	Concert	Shed
Sun. July 12	2:30	Concert	Theatre
Mon. & Tues.	FREE		
Wed. July 15	4	Rehearsal, Munch	
Thu. July 16	10	Rehearsal, Foss; Munch at 11:15	
	4	Rehearsal, Monteux	
Fri. July 17	10	Rehearsal, Foss; Munch at 11:15	
	8:30	Concert	
Sat. July 18	10	**Open rehearsal,** Monteux, Henriot-Schweitzer; Munch, Stern at 11:15	
	8:30	Concert	
Sun. July 19	2:30	Concert (Monteux)	
Mon. & Tues.	FREE		
Wed. July 22	4	Rehearsal, Munch	
Thu. July 23	10	Rehearsal, Copland; Munch at 10:30	
	4	Rehearsal, Monteux	

Tanglewood Rehearsal Schedule (cont.)

Fri. July 24	10	Rehearsal, Monteux, Stern; Munch at 11:15
	8:30	Concert (Monteux)
Sat. July 25	10	Open rehearsal, Copland; Munch at 10:30 with Serkin at 11:15
	8:30	Concert
Sun. July 26	2:30	Concert
Mon. & Tue.	FREE	
Wed. July 29	4	Rehearsal, Munch
Thur.July 30	10	Rehearsal, Munch with chorus
	4	Rehearsal, Monteux
Fri. July 31	10	Rehearsal, Munch, McCollum, chorus
	8:30	Concert
Sat. Aug. 1	10	Open rehearsal, Munch, Stern; Monteux, Serkin at 11:15
	8:30	Concert (Monteux)
Sun. Aug. 2	2:30	Concert
Mon. Aug. 3	FREE	
Tue. Aug. 4	4	Rehearsal, Munch
Wed. Aug. 5	10	Rehearsal, Munch
	4	Rehearsal, Munch, Serkin, chorus
Thu. Aug. 6	10	Rehearsal for Tanglewood on Parade
	8:15	Tanglewood on Parade
Fri. Aug. 7	10	Rehearsal, Monteux
	8:30	Concert
Sat. Aug. 8	10	Open rehearsal, Munch, chorus, soloists
	8:30	Concert (Monteux)
Sun. Aug. 9	2:30	Concert


Main roads
Secondary roads (Hard surfaced)
Gravel or dirt roads (Usually narrow)
0 Miles 2
New Lebanon
Onota Lake
Pontoosuc Lake
Dalton
PITTSFIELD
TYLER ST.
WEST ST.
EAST ST.
HOUSATONIC ST.
West Pittsfield
Shaker Village
LEBANON MT. RD.
NEW YORK MASS.
8 Miles
6 Miles
4 Miles
2 Miles
BARKER RD.
PITTSFIELD AIRPORT
TAMARACK RD.
South Mountain
SOUTH ST.
HOLMES RD.
WASHINGTON MT. RD.
E. NEW LENOX RD.
Richmond Pond
RICHMOND RD.
New Lenox
ROUGH, NARROW)
Stevens Corner
DUBLIN RD.
SWAMP RD.
OSCEOLA RD.
Pleasant Valley Sanctuary
WEST MT. RD.
EAST ST.
HOUSATONIC RIVER
OCTOBER MT. STATE FOREST
E. DUGWAY RD.
Berkshire Extension of N. Y. Thruway (Under construction)
Richmond
EAST RD.
LENOX RD.
(VERY NARROW)
UNDER MT. RD.
Lenox
Tanglewood
DEAN HILL RD.
LENOX RD.
WEST ST.
HAWTHORNE ST.
WALKER ST.
LENOX ST.
STOCKBRIDGE ST.
State Line
West Stockbridge
Music Barn
Lenox Dale
Stockbridge Bowl
BEAN HILL RD.
Laurel Lake
INTERCHANGE #1
INTERCHANGE #2
To Hillsdale
W. CENTER RD.
MAPLE HILL RD.
Interlaken
CROSS RD.
PROSPECT HILL RD.
SUMMER ST.
Lee
To Boston
MASSACHUSETTS
TURNPIKE
East Lee
W. Stockbridge Center
Berkshire Garden Center
Mission House
Glendale
Berkshire Playhouse
Chesterwood Studio
Stockbridge
South Lee
WEST ST.
EAST ST.
PIXLEY HILL RD.
Williamsville
BEARTOWN STATE FOREST
Tyringham
Alford
Housatonic
Great Barrington
V.G.

THE BERKSHIRE MUSIC CENTER

CHARLES MUNCH
Director

TANGLEWOOD

LENOX · MASSACHUSETTS

THE BERKSHIRE MUSIC CENTER

In 1940 the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the ambition of Serge Koussevitzky, then Music Director of the Orchestra, to provide a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians and teachers. Dr. Koussevitzky served as Director of the Berkshire Music Center from its founding until his death in the spring of 1951, when he was succeeded by Charles Munch, Music Director of the Boston Symphony Orchestra since 1949.

Tanglewood, between Lenox and Stockbridge, in the Berkshire Hills of Massachusetts is an estate of 210 acres which for more than a century has graced the countryside overlooking Lake Mahkeenac. Tanglewood was the meeting place of Emerson, Holmes and Melville. It was on these grounds that Nathaniel Hawthorne in 1850 and 1851 conceived his *Tanglewood Tales* and *The Wonder Book*, and wrote *The House of the Seven Gables*. In 1936 Tanglewood was given to the Boston Symphony Orchestra by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan as a home for the Berkshire Symphonic Festival.

The Berkshire Music Center offers to students who come from all quarters of the world a summer of unique musical experience, stimulating and practical. It is a school for the training of performers through performance. Guided by a faculty of leading musicians, the young artist learns here to practice his profession under professional conditions. In the Tanglewood Study Group the curriculum also provides an opportunity for the teacher, the less advanced student, the amateur, or the simple music lover to participate in making music.

All the resources of the Boston Symphony Orchestra at Tanglewood are at the service of the Berkshire Music Center. In the Main House are the administrative offices, fifteen studios for practice and chamber music, and the extensive libraries. The Berkshire Music Center Orchestra, like the Boston Symphony Orchestra, holds most of its rehearsals and presents its concerts

FACULTY

Department of Instrumental Music

ORCHESTRAL CONDUCTING

LEONARD BERNSTEIN (*on leave of absence*)

ELEAZAR DE CARVALHO, *Head*

SEYMOUR LIPKIN

ORCHESTRAL PLAYING AND CHAMBER MUSIC

RICHARD BURGIN — WILLIAM KROLL

GREGOR PIATIGORSKY, *Advisor*

The following members of the BOSTON SYMPHONY ORCHESTRA:

ALFRED KRIPS, *violin*
GEORGE ZAZOFSKY, *violin*
CLARENCE KNUDSON, *violin*
JOSEPH DE PASQUALE, *viola*
EUGEN LEHNER, *viola*
SAMUEL MAYES, *cello*
ALFRED ZIGHERA, *cello*
GEORGES MOLEUX, *bass*
DORIOT ANTHONY DWYER, *flute*
RALPH GOMBERG, *oboe*
LOUIS SPEYER, *English horn*
GINO CIOFFI, *clarinet*
ROSARIO MAZZEO, *bass clarinet*
SHERMAN WALT, *bassoon*
JAMES STAGLIANO, *horn*
ROGER VOISIN, *trumpet and solfège*
WILLIAM GIBSON, *trombone*
BERNARD ZIGHERA, *harp and piano*
EVERETT FIRTH, *timpani and percussion*
ALBERT BERNARD, *solfège*

and RUTH POSSELT, *violin*

Department of Choral Music

HUGH ROSS

LORNA COOKE DE VARON — ALFRED NASH PATTERSON

Department of Composition

AARON COPLAND

LUKAS FOSS

Opera Department

BORIS GOLDOVSKY (*on leave of absence*)

(*Not offered in 1959*)

Tanglewood Study Group

JACOB AVSHALOMOV

FLORENCE DUNN

Chamber Music: VLADIMIR RESNIKOFF and EINAR HANSEN
of the Boston Symphony Orchestra

PRINTED IN U.S.A.

THE BERKSHIRE MUSIC CENTER FACULTY

17th Season . . . June 29 to August 9, 1959

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman of the Faculty*

LEONARD BURKAT, *Administrator*

RALPH BERKOWITZ, *Dean*

TANGLEWOOD

LENOX · MASSACHUSETTS

in the 6,000-seat Music Shed. The 1,200-seat Theatre-Concert Hall houses the Bach-Mozart concerts of the Boston Symphony Orchestra, the Tanglewood Choir, and the Opera Department. Lectures, conducting classes, chorus rehearsals, composers' forums, and chamber music concerts take place in the 500-seat Chamber Music Hall. For other assemblies of large groups of performers there are the Barn, the Garage, and the Rehearsal Stage; for smaller classes, ten small studio buildings. Of special interest is the Hawthorne Cottage, a replica of the house in which Nathaniel Hawthorne lived, constructed on the original foundation in 1948 through the interest of the National Federation of Music Clubs and Mrs. Guy Patterson Gannett.

Seventy pianos and two electronic organs for the use of the Berkshire Music Center are generously provided by the Baldwin Piano Company. They are available for individual practice without charge and may be reserved by students. The Aeolian-Skinner organ in the Shed was a gift of the Carnegie Foundation in 1940.

Charles Munch, Music Director of the Boston Symphony Orchestra, is Director of the Berkshire Music Center and Aaron Copland is Chairman of the Faculty. Leonard Burkat, Music Administrator of the Boston Symphony Orchestra, is Administrator of the Berkshire Music Center. Ralph Berkowitz is Dean.

The Berkshire Music Center faculty totals almost forty. The greatest number of instructors, consisting chiefly of the principal and solo players of the Boston Symphony Orchestra, is attached to the Department of Instrumental Music.

DEPARTMENT OF INSTRUMENTAL MUSIC

ORCHESTRAL CONDUCTING CLASSES

The orchestral conducting classes provide instruction for advanced student conductors and for those who require training in the fundamentals of conducting technique. While the course is intended primarily for students who will profit from class study

and the observation of professional conductors, attention is given to individual conducting problems.

The weekly schedule calls for meetings with the head of the Conducting Division and with other members of the faculty. The entire Division meets for score analysis and repertoire study. There is also the opportunity for the formation of an orchestra among the members of the class — many of whom are usually experienced orchestral players — to be rehearsed by members of the class in turn under faculty supervision.

All members of this Division attend the rehearsals of the student orchestra and those of the Boston Symphony Orchestra, where they may observe their fellows and such conductors as Charles Munch, Pierre Monteux, and Leonard Bernstein. As members of the Festival Chorus the class takes part in several rehearsals and performances with the Boston Symphony Orchestra.

ACTIVE CONDUCTORS

Two or three Active Conducting students are selected each summer, usually from students of the previous years, to conduct the student orchestra in rehearsal and concert under the guidance of the head of the Division. An outstanding student from the auditing classes may also be invited to conduct the orchestra.

ORCHESTRA

A full symphony orchestra is made up of students who either demonstrate their ability in audition or are highly recommended. Applicants for the orchestra must be prepared to play the standard orchestral repertoire for their instruments.

The student in this Division learns the art of orchestral playing under professional conditions. Daily rehearsals prepare weekly full-length concert programs under the direction of the head of the Department or other faculty conductors and of selected active conducting students. The Music Director of the Boston Symphony Orchestra traditionally conducts a part of one concert. Exceptionally gifted members of the orchestra may have the opportunity of appearing as soloist.

Sectional rehearsals provide the members of the student orchestra with the opportunity of studying their parts with

members of the Boston Symphony Orchestra. There are also classes in solfège with emphasis on its application to instrumental playing.

Thc orchestra's repertoire during a recent typical Tanglewood season included symphonies of Mozart, Beethoven, Brahms and Tchaikovsky, and other orchestral works from Gluck to Stravinsky and Hindemith.

CHAMBER MUSIC

Instruction is offered in coaching sessions, at which ensembles devote themselves to intensive study of major works under the guidance of members of the Boston Symphony Orchestra or other members of the faculty who are leading chamber music players.

Ensembles are formed weekly in changing combinations to give each student broad experience in the chamber music literature under several different faculty members. So far as possible, the students' requests for study of particular works are followed. A concert of chamber music is presented in the Chamber Music Hall every Sunday morning for several hundred listeners. The programs are made from three or four of the more than thirty class assignments that form the Division's work each week. Works studied in a Tanglewood season include virtually the entire literature for trio, quartet, quintet and larger ensembles from the eighteenth century to the present for strings, woodwinds, brasses and piano in varied combinations.

The Seminar in Contemporary Music of the Composition Department offers to a number of specially selected young musicians fellowships for the study and performance of new music.

PIANISTS

About eight pianists are accepted for intensive study in the Chamber Music Division. These are instrumentalists of high artistic and technical attainment, excellent sight-readers, who are also acquainted with some of the standard trios, quartets and quintets and violin and piano sonatas. A pianist in this Division may be selected to play a concerto with the student orchestra at one of its concerts.

DEPARTMENT OF CHORAL MUSIC

CHORAL CONDUCTING

All choral conducting students meet several times weekly for class work in the many phases of their art. A practice chorus is formed of conducting students and chorus leaders and rehearsed by the student conductors in turn under faculty supervision. Choral conducting students are also members of the Tanglewood Choir and the Festival Chorus.

Applicants for this Division are selected on the basis of information submitted, recommendation and, when possible, interviews. A limited number of choral conductors is chosen by the Department Head for active status. Students whose degree of advancement does not warrant active status are enrolled as auditors and are members of all choral conducting classes.

TANGLEWOOD CHOIR

The membership of this ensemble is made up of experienced choral singers selected after audition at Tanglewood. The choir follows an intensive schedule of rehearsal and performance, taking part in the Bach-Mozart concerts of the Boston Symphony Orchestra, giving several performances of its own under faculty and student conductors, and forming the nucleus of the large Festival Chorus.

CHORUS LEADERS

A limited number of especially qualified singers is enrolled in the Tanglewood Choir as Chorus Leaders. These are musicians who must have trained voices, fine musicianship, good pitch, and good sight-reading ability. Chorus Leaders may be selected to perform as soloists at choir concerts.

FESTIVAL CHORUS

The Festival Chorus is the largest performing group in the Music Center. It includes all students in the Choral Department

and the Tanglewood Study Group as well as many students from other Departments of the school. Anyone with an interest in choral singing is acceptable in the Festival Chorus. Participation in the Festival Chorus has proved to be a stimulating experience for the music lover or student unprepared for some more specialized Tanglewood activity. The Festival Chorus sings with the Boston Symphony Orchestra in its Berkshire Festival concerts.

DEPARTMENT OF COMPOSITION

The Composition Department offers individual instruction on an advanced level for a limited number of exceptionally talented students. The course is directed toward the musician whose previous studies and experience have prepared him for work in the large forms. Unlike the work in other divisions of the Music Center, most of the composition student's activity is based on individual instruction. For admission to the Composition Department, letters of recommendation are required from two former teachers or from two noted musicians. Applicants whose recommendations are acceptable will then be asked to submit scores.

SEMINAR IN CONTEMPORARY MUSIC

The Fromm Music Foundation of Chicago generously provides a specially selected group of players whose work is a function of the Composition Department. These musicians specialize in the performance of contemporary music and provide a special meeting place at Tanglewood for the composer and performer. They perform new music, including works of students in the Department, in special class meetings and in public concerts. In addition the Foundation makes possible special concerts of modern music performed by members of the Boston Symphony Orchestra and guest artists.

OPERA DEPARTMENT

The Opera Department offers instruction and practical experience in all phases of operatic production. In rehearsals, classes, and forums the standard repertoire and contemporary works are analyzed, interpreted, and evaluated. Classes are devoted to study of stage techniques, principles of operatic dramaturgy, methods of study of score and text, diction, and other problems in the theory and practice of opera. Coaching sessions and rehearsals offer singers intensive training for the stage and lead to a number of public performances.

TANGLEWOOD STUDY GROUP

The purpose of this Department is to provide an introduction to the best music of modest technical demands, outside the regular repertoire of our orchestras and chamber music organizations. It is especially planned for the teacher and the musician, professional or amateur, who is reasonably proficient in reading and performing. Professional quality of performance is not the aim of this Department. Its work is done for the pleasure of the participants and for the musical experience. All musical resources of Tanglewood, so far as schedules permit, are open to members of the Tanglewood Study Group. They may attend many rehearsals of the Boston Symphony Orchestra and all its concerts without charge. They may observe the work of other Departments and in addition attend the numerous lectures, demonstrations, forums and concerts which make up the Tanglewood summer.

The Study Group enrolls Active members, who follow an organized and regularly scheduled curriculum, or Auditors, who follow a freer schedule with obligation only to the rehearsals and performances of the Festival Chorus.

Students wishing chamber-music coaching will have classes with faculty members. Studio and library facilities are also open to those wishing to work independently.

A large number of pianists is usually enrolled in the Study Group. For these a number of meetings are held in four-hand and two-piano playing with emphasis on the important original works in the repertoire and on the general problems of ensemble playing.

All full-term students in the Study Group are members of the Festival Chorus, which prepares several major choral works for performance with the Boston Symphony Orchestra at its Festival Concerts.

The Tanglewood Study Group accepts students for less than the full six-week course. In order to accommodate applicants who are able to enroll for shorter periods only, there are two-week and four-week sessions designed to give a rich share of the Department's activities.

GENERAL INFORMATION

TUITION FEES

Full term (six weeks)	$180
*Four-week term	$140
*Two-week term	$ 80

(*Tanglewood Study Group only)

Tuition fees include admission to the Berkshire Festival concerts during the period of enrollment.

REGISTRATION

Registration at Tanglewood is held during the four days before the opening date of each session. A $15 registration fee is due upon notice of acceptance. This is a service charge, not refundable and not credited to any other charges. Tuition charges are due and payable upon registration. Berkshire Music Center students must be 18 years of age or older. There is no maximum age limit.

DORMITORIES

Dormitory accommodations for men and women, about 100 of each, are available. Reservations must be made through the Berkshire Music Center in advance. Full term (six weeks)

including two meals daily (breakfast and dinner), $190. An advance deposit of $10 is required with the reservation and is neither refundable nor credited to the dormitory charge. The dormitory fee is payable in full in advance or at time of registration.

The Music Center does not have accommodations for married couples or families. For information on hotel and guest houses, please address the Berkshire Hills Conference, Pittsfield 26, Massachusetts, or the Kiwanis Information Center, Lenox, Massachusetts.

TANGLEWOOD REVOLVING SCHOLARSHIP FUND GRANTS

Scholarships at the Berkshire Music Center take the form of grants toward tuition from the Tanglewood Revolving Scholarship Fund, which was established by gifts from RCA-Victor and others. In order to build the principal of this Fund, the Rockefeller Foundation has instituted a plan to match gifts to the Berkshire Music Center.

In order that students in the advanced, active divisions of the school may have the opportunity of study at Tanglewood even though they may not be able to meet tuition charges at present, all such students are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Students eligible for grants who are able to pay tuition charges are expected to do so at the time of registration.

Recipients of student aid are asked to submit a statement of their intention to return to the Fund an amount equal to their grant, without interest, after an unspecified period, when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate but is intended as a serious statement of the student's willingness to make such a contribution. The awards listed on page 11 will generally be credited toward the recipients' obligations to the Music Center.

Through the generosity of various organizations and individuals a very limited number of grants is made toward students' living expenses. These are allocated as specified by the contributor and the Music Center.

SCHOLARSHIPS — COMMISSIONS — PRIZES

Berkshire Scholarships, for residents of Berkshire County, Massachusetts

Margaret Lee Crofts Scholarships for students of composition

Delta Omicron National Professional Music Fraternity Scholarship, a tuition award for members of Delta Omicron

Carlotta M. Dreyfus Scholarship, a tuition award

Selly A. Eisemann Scholarship, a tuition award

Fromm Music Foundation Fellowships for the study and performance of contemporary music, granted to a select group of especially qualified applicants

Ann M. Gannett Scholarships of the National Federation of Music Clubs

Jascha Heifetz Prize for a violin student of exceptional attainment and promise, the income from a fund established by Mr. Heifetz

High Fidelity Magazine Scholarship, an award of $300

Koussevitzky Composition Prize of $250 awarded by the Koussevitzky Music Foundation for the best composition of the summer by a student in the Composition Department

Koussevitzky Memorial Scholarship, the income from a fund established in memory of Serge Koussevitzky by residents of Berkshire County, for a conducting student

Koussevitzky Music Foundation Grants to scholarship students

Jack Lund Commission for a composition student

Minneapolis Star & Tribune Scholarship for a student from Minneapolis

David M. Morgenstern Scholarships for string players in the Tanglewood Study Group

Music Study Club of Newark and the Oranges, New Jersey, Award for a student from New Jersey

National Federation of Music Clubs Scholarships

Gregor Piatigorsky Prize awarded by Mr. Piatigorsky to a student cellist of extraordinary merit

Portland, Oregon, Junior Symphony Orchestra Scholarship for a member of the Orchestra

Raphael Sagalyn Award of $300 for the best orchestral work by a student in the Composition Department

Saint Louis Symphony Society Women's Association Scholarship for a student from Missouri

Gertrude Robinson Smith Scholarships, the income from the Berkshire Symphonic Festival Scholarship Fund, for students of conducting

Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body, the income of a fund established by Mrs. Spalding

Samuel Wechsler Commission for a present or former composition student

Wyomissing Institute of Fine Arts Award

The Boston Symphony Orchestra was established in 1881 by Henry Lee Higginson. Its intensive concert schedule in Boston, its extensive tours of America and Europe, its series of radio broadcasts, and its large recorded repertoire make it one of the most widely heard orchestras. Among its regular conductors have been such men as Arthur Nikisch, Karl Muck, Pierre Monteux, and Serge Koussevitzky. Charles Munch has been Music Director of the Boston Symphony Orchestra since 1949.

The Berkshire Festival six weeks of concerts presented at Tanglewood by the Boston Symphony Orchestra during the session of the Berkshire Music Center. The Orchestra's eighteen concerts are led by Charles Munch, its Music Director, and by eminent guest conductors. Distinguished artists appear as soloists each week. Music Center students are admitted to all Festival concerts without charge.

The Friends of the Berkshire Music Center is an organization of those who believe in the ideals and the work of the Music Center and contribute to its support. Friends are invited to the school's many concerts of orchestral, choral, and chamber music, opera evenings, lectures, forums, and other events.

Please address all inquiries and communications to:

BERKSHIRE MUSIC CENTER

LEONARD BURKAT, *Administrator*

Symphony Hall, Boston 15, Massachusetts

(*from June 15 to August 15* — Tanglewood, Lenox, Massachusetts)

PRINTED IN U.S.A.

Fasten small photograph here. (Optional)

Please carefully fill out both Form No. 1 and Form No. 2, legibly in ink, or typewritten. Do not tear perforation.

Seventeenth Session - 1959

June 29 to August 9

Berkshire Music Center

CHARLES MUNCH, *Director*

AARON COPLAND, *Chairman of the Faculty*

AT TANGLEWOOD

Between Lenox and Stockbridge, Massachusetts

APPLICATION FOR ADMISSION

Date: .....

DEPT.

DIV.

Auditioned

Accepted

Registered

TRSF SPECIAL

(Please do not write in spaces above)

BMC Form No. 1

NAME: ..... (Last) (First) (Middle)

PRESENT OR SCHOOL ADDRESS: .....

Until: ..... (Month) (Date) ..... (City) (State)

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... SEX: Male ☐ Female ☐

The schedule of each Department (and in some cases of a division within a Department) is planned as a full-time activity. Students ordinarily may not have active status in more than one division.
Applicants for some Departments may be asked to attend auditions during the Spring of 1959

PLEASE CHECK THE DIVISION OF THE DEPARTMENT FOR WHICH YOU WISH TO APPLY, GIVE INSTRUMENT AND VOICE:

Instrumental Music	Choral Music	Composition	Opera	Tanglewood Study Group
Instrument: ..... Voice:	☐ Choral Conducting: ☐ Active, ☐ Auditor	☐ Composition	☐ Opera dramatics: Voice:	Instrument: ..... Voice: .....
☐ Orchestral Conducting, (Auditor)	☐ Chorus Leader	☐ The required letters of recommendation from two teachers or noted musicians will be sent.	☐ Operatic coaching	☐ Active, ☐ Auditor
☐ Orchestra and Chamber Music	☐ Tanglewood Choir	☐ Scores will be submitted upon request. Instrument: ..... Voice:	☐ Stage directing	☐ Full six-week term
☐ Chamber Music Only	☐ Festival Chorus Voice:		☐ Scenic arts	☐ Four weeks, beginning: ☐ June 29, ☐ July 13
			☐ Costuming	☐ Two weeks, beginning: ☐ June 29, ☐ July 13, or ☐ July 27

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐ No ☐. Year .....
Have you ever been enrolled at the Music Center? Yes ☐ No ☐. Year .....
Do you wish to apply for dormitory accommodations? Yes ☐ No ☐. (An application form will be sent about June 15)
Do you intend to apply for a scholarship grant? Yes ☐ No ☐.

EDUCATION: Schools attended — Location — Date of attendance — Degrees or Diploma

High School .....

College .....

Graduate or Professional School .....

Music School .....

PRESENT OCCUPATION: .....

Forms Nos. 1 & 2, fully completed, are required before an applicant may be considered for admission. Please mail these forms to:

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 15 *to* August 15: *Tanglewood — Lenox, Massachusetts*)

The tuition charge for the full six-week term is $180; for four weeks, $140; two weeks, $80. A registration fee of $15 is due upon receipt of notice of acceptance. This is a service charge, is not refundable and is not credited against any other charges. For information on scholarships, consult the catalog of the Berkshire Music Center.

PRINTED IN U.S.A.

DEPT.

DIV.

Auditioned

Accepted

Registered

TRSF SPECIAL

NAME: ..... B F M O C R M
Last First Middle

PRESENT OR SCHOOL ADDRESS: .....

Until: ....
Month Date City State

PERMANENT ADDRESS: ..... No. 2

.....

PRESENT OCCUPATION: ..... AGE: .....

If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong:

.....

(Please do not write in spaces above)

INSTRUCTION: *Teacher* *School* *Course* *Dates*

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EXPERIENCE *Amateur and/or professional:* *Organization* *Dates*

.....

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.....

Please fill in special questionnaire for your division:

ORCHESTRAL CONDUCTING

Have you studied conducting? ..... Orchestral ..... Choral ..... Band .....
Teacher *School* *Dates*

.....

.....

.....

Have you conducted an orchestra, band or chorus? (Programs may be submitted)
Organization *Place* *Dates*

.....

.....

.....

List several works you have conducted:

....

....

ORCHESTRA and CHAMBER MUSIC

State chamber music instruction and experience:

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List several works you are prepared to play:

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....

....

....

(over)

CHORAL

List major choral works you have sung:

List choral works you have conducted: (Programs may be submitted)

For Conductors only: Can you play on the piano a four-part choral score of a motet or madrigal? .....

COMPOSITION

List your compositions and the more important performances, giving dates and performers:

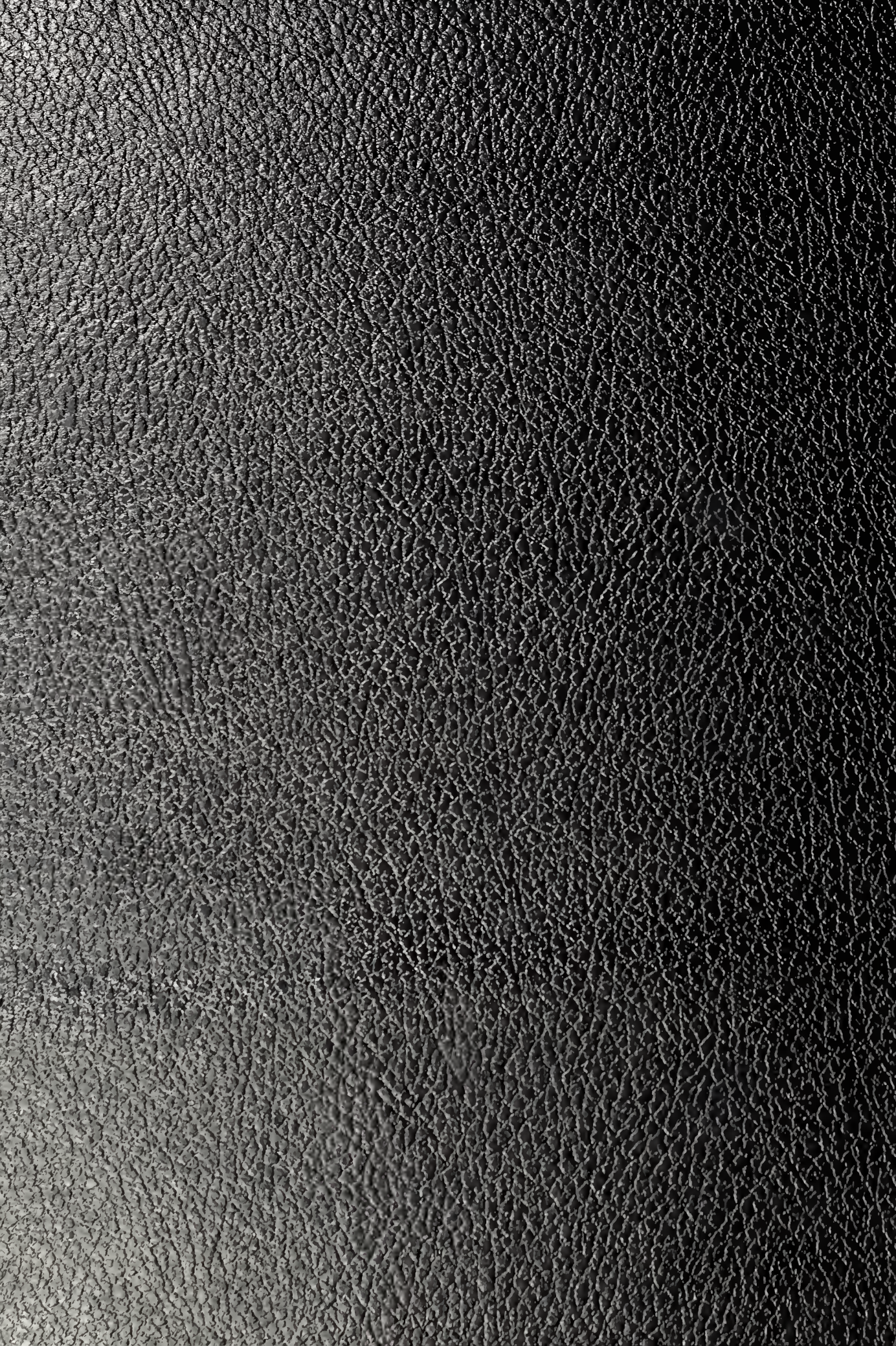
List your published works, giving title, publisher and date published:

OPERA

List performances in which you have appeared, have directed, or with which you have otherwise been connected, giving places, dates, and details of your participation:

For singers applying only for opera dramatics: Give: Height..... Weight..... Voice.....
List arias which you are prepared to sing in audition and operatic roles studied:

TANGLEWOOD STUDY GROUP

If you play a wind or string instrument, please name the instrument, your stage of proficiency, and whether or not you can bring the instrument to Tanglewood:

Are you an amateur musician? ☐ Professional ☐ Teacher ☐ Student ☐